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The Baroque in Jií Kylián

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Intertextual and Intermedial References in Kylián's Works

by

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Abstract

Some of Jiří Kylián's later works reveal a distinct detectable baroque influence. They also manifest a baroque quality that resists precise explanation. This partly derives from extensive references to the baroque style and period. However, not all references are the same, and some are more easily recognisable than others. Costumes, music and props openly reference the Baroque, whereas less obvious allusions can be found in lighting design or in the way a performance 'addresses' the audience. This thesis thus sets out to offer a terminology to describe these phenomena and provide a framework for analysing Kylián's reworking of baroque sources. The analysis first addresses what is understood by 'baroque', then moves to describe various referencing practices, before applying the newly found framework to three of Kylián's works that take the Baroque as a source of inspiration.

Central to my discussion of the Baroque and its contemporary reappearance is the work of cultural theorists and art critics Omar Calabrese and Mieke Bal. Particularly important to my argument is Bal's emphasis on the tendency in baroque art to involve the viewer's physical presence in the experience of art. My discussion of referencing is, on the other hand, centred on ideas developed by the literary theorists Gérard Genette, Andreas Böhn, Irina Rajewski and Werner Wolf. Genette's intertextual model is expanded to include a more precise understanding of the nature of quotation as developed by

Böhn. The plurimedial nature of dance, or the co-presence in dance of more than one medium, is addressed by introducing Rajewski's and Wolf's notion of Intermediality. As well as analysing how referencing functions in dance and how it participates in meaning-making, this thesis also highlights the evolution of Kylián's referencing practice over time and explains the function of the Baroque in Kylián's oeuvre.

Introduction

0.1. Jiří Kylián and the contemporary Baroque

0.1.1. Jiří Kylián

The Czech choreographer Jiří Kylián is considered to be an innovator of classical ballet choreography in North West Europe, alongside William Forsythe, Mats Ek and Hans van Mannen (Guzzo Vaccarino, 2001). His influence is particularly strong in the Netherlands, where for 34 years he worked for the Nederlands Dans Theater (NDT) in The Hague. Kylián's uniqueness and the reason for his sustained international recognition is based, among other things, on three innovations: the absence of a hierarchical structure in the company, the creation of a junior and a senior group alongside the main troupe, and the development of his own distinctive dance style, a synthesis of modern dance and ballet traditions. These innovations allowed, I argue, for a deep change in the international panorama of dance[1].

From its creation in 1959 by former Dutch National Theatre dancers (Het National Ballet or HNB), NDT has been known for its innovative approach to dance and became part of the "Netherlands Renaissance" (Reynolds and McCormick, 2003, 445), the upsurge of dance that characterised the Dutch scene after World War II[2]. But it

[1] The degree of recognition Kylián's work attained is evidenced by the fact that NDT was the first European company, in 1987, to have a dedicated state-of-the-art theatre (Vidishot, 2003 [online]).

[2] The term used by Reynolds and McCormick describes a moment in Dutch history after World War II, when despite the absence of a rooted dance tradition, the country witnessed the rise of theatrical dance. For more on the political context behind this

was only after 1975 that the NDT secured its reputation worldwide when Kylián, a former dancer and choreographer for the Stuttgart Ballet, took over the long-vacant post of Artistic Director[3]. Kylián's initial success was consolidated by new ideas in company management that placed the dancer as an artist and individual at the centre. The company has since adopted an egalitarian structure of 'all-stars'. Moreover, in 1977 Kylián created NDT II, the junior company conceived as a bridge between dance education and the main company, and in 1991 NDT III, the senior company for dancers over forty. The two groups are aimed at fostering and following the development of the dancers throughout their careers (Guzzo Vaccarino, 2001, 146). Both innovations contributed to the development of Kylián's specific movement quality.

With his dancers skilled in ballet and modern dance, Kylián profited from a wider range of movement materials that he refined into his personal vocabulary. In particular, his movement style rests on the precision of the ballet dancer's lower body, completed by the articulation and strength of the upper body and arms, taken from Graham technique. The range of lower body movements is also expanded by movements and positions executed with the legs in parallel. This results in his dancers being more 'grounded' than ballet dancers and more elevated or 'upright' than modern dancers. The

development see Anna Aalten and Mirjam van der Linden in Andrée Grau and Stephanie Jordan (2000).

[3] International success came with Sinfonietta created in 1978 for the Charleston Festival in South Carolina to music by Leoš Janáček. Kylián was 31.

tendency to mix dance styles during the training phase has since become widespread in today's international dance scene[4].

In 1999 Kylián resigned from the role of director to concentrate on creation only. He became house choreographer, a role that he held until 2008. His international success influenced and promoted Dutch dance and enabled him to establish, some years after the Velvet Revolution, a programme for dance exchange between the Czech Republic and those of the Netherlands in 1991. His last engagement was a three-year professorship at Codarts, Rotterdam, which ended in 2013.

Considering Kylián's influence on the Dutch national dance scene and his international importance, including the company's many tours and several restagings of his ballets worldwide, it is curious that there has been little academic research on his oeuvre. Despite frequent reviews in major newspapers, there are only four published monographs. The first three – by journalist and music critic Gérard Mannoni (1989, in French), by art historian Isabelle Lanz (1995, in English and Dutch) and by journalist and dance historian Elisa Guzzo Vaccarino (2001, in Italian) – deal more extensively with his early works. The fourth monograph is the newly published Různé břehy [Different Shores] (2011, in Czech). It consists of a Czech translation of Lanz's 1995 monograph, followed by a chapter on Kylián's works between 1995 and 2010 by dance researchers Dorota Gremlicová and

[4] Susan Foster defines this tendency as producing "hired bodies" (2006) or "post-industrial bodies" (2013); these dancers are skilled in several dance styles but proficient in none.

Elvíra Němečková, an examination of the changes in Kylián's later style (Gremlicová), a discussion of Kylián's formative years in Prague (Němečková), and a final chapter on the reception of Kylián's work in the Czech Republic by author and dance critic Roman Vašek[5]. Apart from Gremlicová and Nìmeèková, these studies do not offer in-depth analyses of his dance works[6]. I therefore agree with Guzzo Vaccarino's view, which argues that Kylián's work has long been undervalued, and overshadowed by choreographers such as Forsythe who better appealed to postmodern criticism. Guzzo Vaccarino thus calls for a rethinking of Kylián's position in the contemporary dance landscape (Guzzo Vaccarino, 2001, 17). Only five years earlier, Lesley-Anne Sayers put forward the opposing argument: "if Kylián has a claim to greatness, it is not so much as a starkly original formal innovator but as a master craftsman contributing to the overall evolution of his art" (Bremser, 1996, 211). This last claim, even if it does not completely undermine the importance of Kylián's oeuvre, overlooks his innovative aspects. It is therefore time to reconsider Kylián's works and his importance in the dance canon, particularly in light of his influence on younger generations of choreographers. This thesis proposes to do so by bringing attention to his later works and at the same time offering a solid grounding for the application of an intermedial model of

[5] Nìmeèková's PhD thesis (2009, in Czech) deals with Kylián's formative years in Prague and the style of his later works.
[6] There are also two MA theses, one by Karen Morgan (1984) who analyses three of Kylián's early works, and the other by Rebecca Williams (2008) on the development of Kylián's style.

referencing. However, this thesis is not intended to be an exhaustive account of Kylián's innovations.

0.1.2. The contemporary Baroque

With 99 ballets to date (2015), 74 of which were made for NDT, Kylián is a prolific choreographer. It is thus not surprising that his oeuvre presents recurring themes and symbols in the form of references, quotations and allusions. The Baroque, in particular, has been a great source of inspiration for his later works, most of which are imbued with a baroque 'atmosphere'. That this fascination with the historical period is real and not a framework arbitrarily imposed onto his dances is confirmed by Kylián's own words in an interview accompanying Bella Figura (1995) where he states – quite enigmatically – that "we are children of the Baroque" (Kylián, 2005 [DVD], 6:40)[7]. In the dances, the importance he attributes to the Baroque is reflected in the frequent explicit and implicit references to the period. From baroque-inspired costumes and props in Petite Mort (1991) and Birth-Day (2001), to baroque music, dance and movements in Tanz-Schul (1989) and Bella Figura, to the Caravaggio-inspired lighting design in Bella Figura, the period seems to permeate many elements of his dances. In addition to these references, the period's influence is also visible in the way in

[7] Kylián then goes on to explain the importance of the period and identifies key historical events and artists. Besides the Thirty Years' War (1610 – 48) and the French Revolution (1789 – 99), he lists several composers such as Johan Sebastian Bach and Giovanni Battista Pergolesi, which will be discussed further below. Kylián also mentions the importance of "other artists", possibly painters, but he does not give any further examples.

which his works address the viewer. In other words, I will argue that Kylián's dances display a transmedial relation to the period.

This thesis offers an in-depth analysis of the Baroque and its contemporary reworking in three of Kylián's dances: Bella Figura, Petite Mort and Birth-Day. All three works are part of Kylián's Black and White period (1987 – 1993), or are creations of a later phase[8]. My aim is to identify the baroque transmedial quality of the dance works by unravelling their intertextual (or intramedial) and intermedial relations to the style and/or period. The dances have thus been analysed to uncover their implicit and explicit references. This allows for a better understanding of the Baroque influence and its possible meaning in relation to Kylián's oeuvre. The hope is to fill the gap pointed out by Mark Franko – that "writers on contemporary dance fail to acquaint themselves" with the Baroque as a source of inspiration for contemporary choreographers (1993, 14).

Besides being a transmedial analysis of the Baroque in Kylián's work, this thesis is also an exploration of intertexual (intramedial) and intermedial referencing practices in dance. These practices have, up until now, been considered an indistinct phenomenon, at least in dance studies. They are in fact more complex and encompass different types

[8] Lanz (1995), who wrote the first major publication on Kylián in English, introduces five categories: (1) 1968 – 1975, an experimental phase characterised by a symbolic style and existential themes; (2) 1975 – 1981, a lyrical romantic style; (3) 1981 – 1987, a transition phase in search of new ideas; (4) 1987 – 1993, the Black and White series (so called because of the colour of the leotards): developing the aesthetic possibilities of pure movement, and (5) 1993 – 1995, Japanese influences with the growth of importance of NDT II and NDT III. Guzzo Vaccarino (2001) talks of three phases: an earlier one, the Black and White and a red phase. Němečková (2009) distinguishes between six categories: the Stuttgart period, the early years at NDT, the Black and White period, a period focused on decoration, one on projections, and a period of independent projects such as Last Touch First (2008).

of relations. The aim of this thesis is to engage with this complexity by individuating and labelling different phenomena, with the aim of better understanding how they work and the nature of their effects on the audience.

0.2. Key issues and methodological considerations

The arguments in this thesis stem from two separate strands that become visible in Kylián's later works. One strand concerns the sense of the past evoked in his dance works and its relation to the contemporary moment of the performance, while the other concerns how quotations, references, allusions and the way in which the artworks address the audience converge in creating a particular effect. It must be mentioned that these strands are not exclusive to Kylián but are seen in several contemporary dance works. References to a bygone time and intertextual and intermedial relations can also be identified in Mauro Bigonzetti's Caravaggio (2008) based on Caravaggio's life and works, and Marco Morau's Siena (2013), with its reproduction of Titian's Venus of Urbino (1538) and references to David Lynch's film Mulholland Drive (2001), to mention but a few.

Furthermore, the Baroque is not the only historical period represented in Kylián's oeuvre. Renaissance elements are, for example, present in Kinderspelen (1978), inspired by Pieter Brüghel the Elder's Children's Game (1560), Arcimboldo (1994), which recalls the works of Arcimboldo, and Wing of Wax (1997), which references Landscape with the Fall of Icarus (1590 – 5). In Last Touch First (2008) he is

influenced by the Romantic period while in other works he focuses on Modernism, such as Forgotten Land (1981), inspired by Edvard Munch's expressionist paintings, and No More Play (1988), based on Alberto Giacometti's sculptures. However, a fuller analysis would be needed to see if these dance works, besides their explicit references, also approach the audience in a similar way to the artworks of these periods.

The methodology of this thesis questions the appropriateness of the textual model still current in dance research and points to the notion of Intermediality as a more appropriate way to analyse these works. It also raises questions about the model used to explain perception in dance. By introducing the physicality of the audience through the application of the linguistic notion of deixis, an important variable for the production of meaning comes to light[9]. Finally, I also consider what is behind Kylián's interest in this particular historical period. Due to the limitations on the extent and range of this inquiry, the question of authorial intentionality has been dealt with only implicitly. I do not dismiss it entirely, but as proposed by literary theorist Umberto Eco, I have chosen to focus on how the problem of creation is solved by the author. Thus, I see authorial intention as mostly embedded in the work of art through the process of selection in the creation phase. I mostly view Intertextuality and Intermediality as

[9] The term deixis indicates those particles in language that are context-dependent for their correct interpretation; for example as in the adverb 'there' and 'now' or the pronouns 'I' and 'you'. These are usually related to categories of time, space and persona. A fuller explanation is given in the section 'Deixis and its application to dance' (1.3.3.3.).

analytical tools instead of fundamental characteristics of dance and, at the same time, I am aware that the nature of the dance medium influences the creation of dance works and the expectations of the audience. These issues are raised again in the concluding section of this thesis, together with other considerations concerning the topic. Of the six chapters within this thesis, the first two explore the theoretical premises for the analyses of the dances, dealt with in the three following chapters, and the final chapter summarises the arguments, presenting their conclusions. The analysis draws from both live performances and DVD recordings of the dances.

0.3. Transmediality: Baroque, Neo-baroque or contemporary Baroque?

Chapter one is dedicated to the object of this transmedial analysis, to establish a point of departure for a reflection on the Baroque, contemporary Baroque and Neo-baroque. It deals with the difficulty of offering a definition of the period that is historically correct and that also takes Kylián's comments in the DVD interview. The definition Kylián gives in fact stretches beyond the conventional date of 1750 and encompasses the later years of the eighteenth century, usually considered part of the Enlightenment or, in music history, the Classical period. Therefore, this thesis must reconcile Kylián's understanding with that in current baroque studies and address the general difficulties of framing a historical period. Central to the working definition is therefore not any exact dating but a broader notion that

moves from the characteristics displayed by works of key artists such as Michelangelo Merisi da Caravaggio (1571 – 1610) and Gian Lorenzo Bernini (1598 – 1680) to elements related to the historical period such as costumes, and the use of fans or swords. Nevertheless, the Baroque as an artistic style is the main feature of this definition.

A key artist – Caravaggio – is also discussed by art historian Mieke Bal (1999) in her exploration of the 'contemporary Baroque' in present-day art. She identifies the centrality of the viewer's physicality as an important aspect of baroque art. Bal considers the viewer to be always interacting with the works from an embodied position: the observer cannot but be in a particular time, space and relation (the linguistic category of Persona) while observing an artwork. Drawing on Caravaggio's works, she highlights how baroque art is characterised by a tendency to overcome the distance between observer and object, creating continuity between the two positions. This is achieved either by placing observers in the artwork itself, such as in Bernini's The Ecstasy of St. Theresa (1647 – 52), or by eroding the distance between reality and fiction as in Caravaggio's Supper at Emmaus (1601) and in the *trompe l'oeil* works of Andrea Pozzo (1642 – 1709). Baroque works enable a recoiling relation with the viewer, promoting identification and distance (Bal, 1999, 157). The two opposing states cannot be experienced at the same time, but rather the observer moves back and forth between them. In Kylián's dance works, there are several instances in which the audience is highly involved in the dance and can experience this recoiling state. Usually, the work 'addresses' the

audience in some way, creating a greater sense of involvement, yet in other sections, the audience maintains a distance. The analysis of deictic elements highlights how this effect can be produced.

Also central to the transmedial analysis is Omar Calabrese (1992 [1987]). The Italian cultural historian points to key characteristics of baroque artworks as describing the aesthetics of contemporary society. His nine categories, drawn mainly from the aesthetic of 1980s Italian entertainment culture, define his understanding of the Neo-baroque. These were further explored by cultural researcher Angela Ndalianis (2004a) to describe the contemporary American film industry, in her view also characterised by a neo-baroque aesthetic. In this thesis, Calabrese's categories are used to identify implicit references to the period. The discussion also draws on arguments that the Baroque is transhistorical and trespasses its usual dating by Gilles Deleuze (2006 [1988]), Severo Sarduy (1974) and Erwin Panofsky (1934).

This thesis thus distinguishes the several types of references to the Baroque in three dance works by Kylián. Some are clearly recognisable – such as the black dresses in Petite Mort, the music in Bella Figura and the props, costumes and setting in Birth-Day – while others are implicit, working at the level of form (or style), and for this reason are less directly identifiable. These last in particular can be identified through Calabrese's categories and Bal's approach. The overall argument is that, even though Kylián refers to a specific, delimited period in history, the image created is more of a general pre-

industrial past occurring sometime between the Renaissance and the French Revolution. This particular atmosphere conveys a sense of a bygone age in clear contrast to contemporary society. As a last explanation, where appropriate, references to mid-Eighteenth century dance styles have also been considered. They are thus not the focal point of this work. The reason behind this is that apart from Bella Figura the dances here analysed do not include elements hinting to such references. Where they occur, as in Bella Figura and Tanz-Schul, the lack of records of the period – only few images exist beside textual descriptions – hinder an unambiguous classification of particular movements as belonging to one or the other dance styles. Dance is seen as yet another element that can be referenced.

0.4. Beyond the dance works: Intertextuality and Intermediality

Chapter two discusses the different types of references in more depth and begins by pointing out the limits of one referencing model current in dance – Janet Adshead Lansdale's intertextual model (1999, 2007, 2008). Hers is only one of several transpositions of the notion of Intertextuality to dance. At first, Gérard Genette's literary model of Transtextuality (1997 [1982]) seems to offer a more precise theoretical framework and clearer terminology than Lansdale. Nevertheless, Genette's model turns out to be limited when it comes to describing implicit references connected to form and style. These are clearly dealt with in Andreas Böhn's (1999a) "categories of quotations"

model. The only disadvantage of Böhn's categories is that they do not properly describe the various types of references when they occur across several media. Considering that dance is a plurimedial art form, they only partially define references in dance works[10]. The approach is thus complemented by the notion of (Inter)mediality as defined by Irina Rajewski (2002, 2005) and Werner Wolf (2008a, 2008b, 2011).

The resulting framework allows for the identification and labelling of the different instances that can in turn be compared in the analysis of the dance works (Chapters three to five). References such as the swords in Petite Mort, and the fans in Birth-Day are identified as explicit references and examples of Böhn's "quotations of statement". These can be compared to instances of implicit references – mostly intermedial – such as the use of light in Bella Figura or the complex movement material in Petite Mort. These last are identified and analysed through Calabrese's and Bal's approaches, and are examples of Böhn's "quotations of form". They are nevertheless in contrast to Birth-Day's video sequences, which are instead an example of what Rajewski and Wolf identify as Remediation. Many references are also internal to dance ('inter-dance', or intramedial), pointing to other

[10] By "Plurimedial" I refer to a medium that is composed of two or more media conventionally understood as separate, and which are perceived as merging in one independent medium. Examples of this are opera, film, drama and dance. The intensity between the media and the type of dominance of one medium over another can vary. This also depends on the importance the artists place on these relationships. Bernard Kuhn, for example, mentions Morzart as a composer who thought of text as inferior to music in opera, whereas Pietro Metastasio (1698 – 1782) is an artist for whom the text was more important than the music (2005, 38). Rajewsky (2003) defines dance as plurimedial in her analysis of Sasha Waltz's Körper (2000).

Kylián works: for example, the connection between Bella Figura and Trompe l'Oeil (1996), and that between Petite Mort and Sarabande.

Each chapter of analysis begins by first considering the explicit references before moving to the implicit ones, highlighting the various typologies of references and reworkings of their baroque sources. Chapter three's analysis of Bella Figura begins with the music and then considers the implicit references associated with movement, costumes, lights and space. By contrast, in Chapter four (Petite Mort), the props' explicit references are paired with the implicit associations of costumes, the black cloth, music and personal deixis. In Chapter five, the abundance of explicit references in Birth-Day is combined with implicit references by temporal deixis. The concluding chapter summarises the different types of references identified and how these have changed over time. It also considers the effects of Kylián's interest in and representation of the period on his dances. The aim is to demonstrate the importance of the Baroque in Kylián's later work while exploring the potential of an intermedial analysis in dance.

CHAPTER 1

1. Thinking and re-thinking a mythical past

"Just as the butterfly is folded into the caterpillar" (Deleuze, 2006 [1988], 9)

In observing Jiří Kylián's later works a common trait is noticeable. Several elements of the dance works point to a past era that he identifies as the Baroque. These pointers are found at all levels in the dances: from the more explicit and visible components such as baroque-inspired costumes or props that reappear in more than one work, to less obvious ones such as the use of light and space. It seems important to recognise that these baroque elements influence the perception of the dances and, more generally, of the whole of Kylián's oeuvre. As in a sonnet cycle, where independent poems simultaneously belong to a group, there is a similar impression of a common thread running through the individual dances and connecting them. My argument is that Kylián's references to the period help him to convey particular themes. The references are thus the result of a specific poetics that can be reconnected to Calabrese's concept of the Neo-baroque (1992) and Bal's contemporary Baroque (1999)[11]. Focusing on three aspects of the reuse of past sources, or the 'what, how and why' of these references – what exactly is quoted, how these references work, and some speculations on the reasons for choosing this

[11] A more detailed definition of what is understood by Neo-Baroque and contemporary Baroque is given below. In this thesis, Bal's notion of 'contemporary Baroque' is preferred over Calabrese's.

particular period in time – this analysis shows that some of Kylián's later dances can be described as contemporary Baroque[12].

Starting with Kylián's interest in the period, this chapter first explores the problems with the definition he gives of the Baroque and then moves to a general overview of the period that highlights the shift in understanding of the term in historical research. In general, this thesis conceives of an artistic period as a set of specific attitudes that are embodied in particular ways and forms. Thus, the etymology of the word "baroque" is followed by a general introduction of the artistic features characterising the period, led by art historians John Martin (1977) and Germain Bazin (1964) together with Bruce Boucher (1998), R.H. Fuchs (1987), Howard Hibbard (1990), Ian Chilvers (2009) and, for music, Charles Rosen (1997), Cliff Eisen (2001) and Stanley Sadie (2002). This lays the foundation for a discussion of the contemporary reworking of the period in present-day artworks and the notion of the Neo-baroque and contemporary Baroque.

[12] The difference between reference and quotation is explored in the second chapter.

1.1. Historical references in Kylián: between Baroque and early Classicism

The importance in Kylián's oeuvre of what he calls 'the Baroque' becomes obvious in the interview introducing Bella Figura (Kylián, 2005 [DVD]). When asked about the influence of music in his creative process, Kylián answers with a brief digression on the historical period:

> INTERVIEWER: Now, when making this piece, we listen to the music, we look at it, there are sections, different composers, different pieces of music, how did you go about it? Did you make this collage first of all and then make the choreography? Or how did this function?
> KYLIÁN: I have chosen the music first and it is all baroque music. And for me… You know, actually, all three works [contained in the DVD] are based on baroque music, strangely enough. I am a great fan of the baroque time because I believe that we are all children of the Baroque. I think that all the things that we are dealing with now were more or less seeded or created in the baroque time: whether it was the Thirty Years' War, which divided Europe between Protestants and Catholics, or the French Revolution or these unbelievable giant artists who have shaped our aesthetic feelings forever and ever or the musicians; whether it was Mozart or Bach or Pergolesi or Vivaldi. They have an enormous, endless influence on our aesthetics. So I have looked for music that is in a way soothing.
>
> (Kylián, 2005 [DVD] 6:40 – 8:00, transcription)

His relaxed and accurately prepared answers leave the way open for an 'unrehearsed' reflection on the Baroque. The main problem with his definition of the period is that he includes artists and events belonging to a later epoch. The usual dating of the Baroque actually lies between 1580/1600 and 1750 (Kelly, 1999, 199), and excludes the French Revolution (1789 – 99) and the classical works by W.A. Mozart (1756 – 91) mentioned by Kylián. Even though his words could be dismissed as simply inaccurate, at a closer look the question is more complex. For example, elements from the later neoclassical period are already present before 1750 and baroque elements continue existing after

1750. Historical periodisation is in effect not an exact science. It is always retrospectively 'imposed', as it greatly depends on the interpretation given to events and on the philosophical approach to history[13]. Clear-cut divisions are thus impossible and useless. The very notion of 'period' has been regularly questioned since the art historian Henri Focillon (1992 [1948]) first challenged the notion.

From Kylián's words, it is clear that his understanding of the Baroque goes beyond references found in music, costumes or props. In mentioning artistic influences – clearly music, and possibly also painting, sculpture and political events – Kylián draws from a broader understanding of the period that he links to our present situation: "we are children of the Baroque […] all the things we are dealing with now" (Kylián, 2005 [DVD] 6:40 – 8:00). More than merely focusing on an artistic style, I argue that this connection allows him to talk about our condition as human beings[14]. The timeframe he offers is worth analysing, as it gives an insight into his understanding of the period and into the connection he makes with contemporary society[15].

Defining a period by its date is a process so controversial that

[13] Period dates are artificial guidelines retrospectively set by historians, although based on an observation of changes. Therefore, rather than reflecting clear-cut divisions, they are open to questioning. History can be seen either as continuity or as fracture, with a consequent influence on research approaches (Calabrese, 1992, 197).
[14] Kylián is generally interested in the figure of the artist. He views his dancers as individual artists and is famous for fostering young talents during their period at NDT (Manoni, 1989, 44 – 47; Kylián, 2011 [DVD], 32:18 – 32:28).
[15] Or quoting George Ciscle, director of the Contemporary Museum in Baltimore, on the exhibition "Going for Baroque": "[f]or even as artists choose intentionally to misinterpret, reinterpret, or dehistoricize the art historical sources or aesthetic tradition of the period, we still cannot understand why they have done so without first gaining a footing with their sources" (Corrin and Spicer, 1995, 3). Kylián's case is difficult as he only partially names his sources.

only a few contemporary researchers even discuss its difficulties[16]. Most focus on one figure, artist or thinker or on one aspect of the period and so bypass the problem altogether. Peter Burgard, scholar of the Baroque, writes: "as historical period, as concept and as a style the baroque has famously and notoriously withdrawn from a definition" (Burgard, 2001, 11)[17]. Yet despite, or perhaps because of, the absence of an exhaustive definition more and more research has focused on the historical period. In particular, this freedom has promoted interdisciplinary approaches that have uncovered new aspects of the Baroque.

With this in mind, the aim of this study is not to establish a definition of the period; rather, it works around the problem. It begins by outlining the current uses of the term 'baroque' to offer an initial brief overview of the general characteristics necessary to understand its contemporary reworking. This is completed by a more detailed account of the stylistic elements of baroque art. For similar reasons, and following the example of Bal, Caravaggio has been chosen as a reference artist, because his pictures show similarities to some aspects of the dances. References are also made, where possible, to the works of Bernini and Borromini. While Bal worked with paintings that were already associated with their sources, for most of Kylián's works there

[16] See Kelly (1999), Burgard (2001) and Snyder (2001).

[17] Peter Burgard is one of the organisers of the interdisciplinary symposium "Baroque ReVision" that took place in Austria, October 1996. Mieke Bal's book Quoting Caravaggio (2001) was published as a result of the conference. Bal (1999, 2001), Deleuze (2006), Benedikt (2001), Hallyn (2001) and Mamiani (2001) discuss baroque artists or thinkers whereas Heiss (2001) and Buci-Glucksmann (2001) address only single aspects of the period.

is not such an equivalent. Therefore there is a need to set a reference artist with which to compare the dances.

1.1.1. Baroque etymology

The etymological origin of the word 'baroque' is uncertain but possibly related to the Portuguese *barroco*, a term that entered the French language to indicate a misshapen pearl (Sadie, 2002 [online]). General definitions found in dictionaries and encyclopaedias adopt a broad standpoint (Chilvers, 2009 [online] and Kelly, 1998) focusing on four slightly different meanings of the term. The first and most common is the qualitative use of the word in everyday language (Kelly, 1998, 199). In this case the term acquires a slightly pejorative connotation, meaning overly and unnecessarily ornate. This is in line with the negative reception of the style in the centuries that followed its flourishing[18]. The remaining three uses are more technical, designating "a historical concept" (Kelly, 1998, 199) in connection with the fine arts.

The first designates "the dominant style of European art between Mannerism and Rococo" (Chilvers, 2009 [online]) – so between 1580 and 1720 – 50 (Kelly, 1998, 199) depending on the art form – that originated in Rome. Its characteristics were "fervent rhetoric and dynamic movement" and "fusion of the arts to create an overwhelmingly impressive whole" (Chilvers, 2009 [online]). As an answer to the Reformation, under the patronage of the Catholic

[18] Heinrich Wölfflin in Renaissance und Barock (1888) argued for a neutral use of the term (Wölfflin in Kelly, 1998, 200). But considering Panofsky's lecture, the pejorative connotation was still current in the 1930s.

Church, the style spread to the whole of continental Europe undergoing national modifications. It also reached Bohemia, at a time when the area that is now the Czech Republic was under Habsburg rule, and Prague, Kylián's home city, producing significant examples of baroque architecture, sculptures and paintings (Pavlík and Uher, 1976)[19]. In music, the baroque period is typically said to have begun with the hegemony of Italian music in 1600, and to have ended 1750 – 1759 with the deaths of J.S. Bach and G.F. Handel (Sadie, 2002 [online]). Baroque music features complex harmonies and a great "emphasis on contrast". As in the other arts, at the time, it was believed that music "should express affective states and should move the listener's passion" as does language (Sadie, 2002 [online]).

The second use of the term is related to historical/political events and encompasses historical episodes such as the Thirty Years' War (1618 – 48) as well as scientific and philosophical discoveries (Chilvers, 2009 [online]). Characteristic of the period was the contrast between the richness of baroque art and the misery caused by the ongoing wars. A common belief is that aristocrats and religious orders used baroque art to display political or economic supremacy. The Sun King Louis XIV (1638 – 1715) is possibly the greatest example of how architecture, sculpture, painting and performances could serve to affirm the ruling power[20].

Most interesting for this study is the third definition that relates

[19] The baroque buildings and statues of Kylián's home city, Prague, play a special role in his understanding of the Baroque. In his opinion they epitomise the Baroque (Kylián, 2011 [DVD]).
[20] This is particularly true in the southern part of Europe.

the term to "art of any time or place that show the qualities of vigorous movement and emotional intensity associated with Baroque art" (Chilvers, 2009 [online]). The term is thus detached from any specific temporal or geographical association and is seen as indicative of a style or way of perceiving reality. This allows for a transhistorical use in connection with contemporary practice that shows characteristics typical of the baroque style[21].

These last three definitions – art historical, historical and aesthetic – reflect the directions taken by baroque research and highlight how, through the years, the focus of academic enquiry has shifted. This thesis concentrates on the artworks themselves rather than on the historical period, and on the formal elements produced in the baroque and late baroque period. It therefore follows Kylián's timeframe of the period between the Thirty Years' War and the French Revolution[22]. It also aims to touch on all the different aspects the choreographer mentions – the historical, the artistic/stylistic and the conceptual/philosophical – to see how these are reflected in his works.

[21] Implied in the last definition is the notion found in Sarduy's and Calabrese's works that an exact dating of the period is unnecessary as the several styles are present at all times throughout history. It is societal taste that places value on one or the other form (Calabrese, 1992). Taste is not fixed, but relapses at irregular intervals (Sarduy, 1974).

[22] In this thesis the Rococo is considered a later, coextensive part of the baroque period, or late Baroque.

1.1.2. Kylián's definition

In Kylián's definition, his time-frame for the period is delimited by two historical-political events. The first is the Thirty Years' War, the defining conflict in baroque history that originated in and had (at least at the beginning) a great impact on his native Prague[23]. The second event, the French Revolution, is usually considered part of the neo-classical period[24]. But most interesting is the fact that, from Kylián's words, it is possible to infer his interest in the processes that led to these historical events and their aftermath rather than in the occurrences themselves[25].

In his explanation of the first event, rather than focusing on the war as such, Kylián points to its results: the religious division between Protestants and Catholics in central Europe. Similarly, he seems to consider the French Revolution as the culmination of ideas and events that occurred during the Baroque. The Revolution is seen as an attempt to embody these ideas[26]. In philosophy, the interval 1648 – 1789 corresponds, in fact, to the early and middle phase of the Enlightenment (Kors, 2003 [online]), thus reinforcing the hypothesis

[23] The Thirty Years' War began in 1618 with the second 'defenestration of Prague' when Catholic "representatives of the king and emperor were tipped over the window-ledge into the moat" by representatives of the Protestant estates for having banned the construction of Protestant churches on royal land (Pennington, 1989, 337). This slowly developed into to a conflict between the Catholic Habsburgs and the Bohemian Protestant estates.

[24] Jean-Antoine Watteau's (1684 – 1721), Jean-Honoré Fragonard's (1732 – 1806) and François Boucher's (1703 – 1770) paintings reflect this later period of the Baroque, or Rococo (Clarke and Clarke, 2013 [online]).

[25] This interest in processes rather than events also corresponds to historian Edward Hallett Carr's position: "[h]istory is preoccupied with fundamental processes of change" (1990, 171).

[26] According to Kylián's wording, when an event is been 'seeded', this implies a long, hidden development.

that Kylián, rather than referring to a defined artistic period, is painting a larger picture encompassing different areas of culture[27]. His timeframe is a window that comprises the political and social transitions he considers of importance to contemporary society. Of course, this implies that today's society is also characterised by radical changes. Prolonging the Baroque beyond its usual timeframe is not characteristic of Kylián alone, but also of German art historian Erwin Panofsky (1892 – 1968). Panofsky extends this idea even further, arguing that the Baroque lasts "up to the time when Goethe died and the first railroads and industrial plants were built" (1934, 88)[28].

If the focus on social and political transitions can explain the usual understanding of the French Revolution as both culmination and end of the baroque period, more problematic is associating the Baroque with Mozart's music, particularly in the light of Kylián's musical education at the Dance Conservatory in Prague[29]. His choice, for example, to rework an unusual music composition such as Mozart's Quintet for Glass Harmonica in C minor K 617 (1791) speaks to a good

[27] All the composers Kylián mentions were active during this time period.
[28] The essay, never published in Panofsky's lifetime, was a defense of the baroque period at a time (the 1930s) when in English-speaking countries baroque art was still regarded with suspicion. In the essay, Panofsky subdivides history into four periods: Antiquity, the Middle Ages, when man was concerned with God, the Renaissance, when man was concerned with nature around him, and Modernity or contemporary society, when man is concerned with the antihuman and antinatural forces resulting from industrialisation. The Baroque is thus the first modern period. Johann Wolfgang von Goethe lived between 1749 and 1832.
[29] The requirements of the conservatory were strict and the dance students had also to pass state music exams on an instrument (Kent, 2011 [DVD] and Němečková, n.a.). At the beginning of his career Kylián exclusively used nineteenth and twentieth century composers, thus, the surprise shown during the interview ("You know, actually [...]") as insight into his own oeuvre. His first dance to baroque music was created as late as 1990 – Six Dances to Johann Sebastian Bach (Partitura Nr.2 D-moll/Sarabande, BWV 1004).

knowledge of music[30]. Therefore, a mislabelling of Mozart on his part is unlikely. In fact, Mozart's later years are characterised by a return to a counterpoint technique: "[a]lthough the influence of Bach had been strong during the early 1780s, when Mozart also transcribed several preludes and fugues for van Swieten, a truly classical, integrated counterpoint of a Bachian sort appears to have become a regular feature of his music only in the late 1780s" (Eisen, 2001 [online]). Considering that Kylián predominantly uses Mozart's late compositions, his listing the composer as baroque might in fact be indicative of specialist knowledge (for a list of works by Mozart used in Kylián's dance works see the Appendix). Another explanation could be Kylián's great interest in artists as individuals, also evident in the fact that he names several baroque artists in the interview, rather than simply making generalisations about the period. A similar focus is also clear in his conception of dancers as individual artists (Mannoni, 1989, 44 – 47; Guzzo Vaccarino, 2001, 75; Kylián, 2011 [DVD], 32:18 – 32:28).

Kylián might not be interested in art historians' categories, but by using the term "baroque", he places himself within a larger discourse that must be acknowledged. What follows is a brief account of the main characteristics of baroque art based mainly on art historian and baroque expert John R. Martin (1977). This is necessary even if, as

[30] See NDT II in Sleepless (2004) music by Dirk Haubrich based on Mozart's Quintet for Glass Harmonica in C minor K 617 (1791). Nowadays, an unknown piece, the Glass harmonica is no longer in use. Mozart composed it for Marianne Kirchkärstner, a blind Glass Harmonica virtuoso, he met in Vienna (Kylián, 2005 [video] 0:39 – 8:52). Interestingly, a six-year-old, Kylián had admired a similar instrument in a museum in Prague (Vetter, 2005, 17).

mentioned earlier, the analysis mostly draws on reflections based on Caravaggio. Martin's description of baroque fine art is completed by French baroque expert Germain Bazin's (1964) discussion of art and architecture and by the reflections of Deleuze (2006 [1988]), Sarduy (1974) and Panofsky (1934) at the origin of Calabrese's and Bal's ideas. This brief introduction offers the basic elements for understanding the discussions in following analytical chapters. It also helps in determining whether certain references are indeed to the baroque period, or simply indicators of a vaguely conceived mythological past.

1.2. Of misshapen pearls: baroque forms

1.2.1. Baroque forms in fine art

Martin is the last to offer a survey "of Baroque art as a whole" (Kelly, 1998, 201). It is interesting that his understanding of baroque already goes beyond style and encompasses art as the "embodiment of certain widely held ideas, attitudes and assumptions" at a particular point in time (Martin, 1977, 12). His argument is organised around three aspects of baroque visual art – the use of space, time and light – that are also central to dance research, as well as to Bal's analysis, and two phenomena related to narrative – naturalism and allegory – that play a smaller role in the interpretation of the dances.

Starting from the attitude to **space**, the Baroque is pervaded by a "sense of the infinite" (1977, 155). Martin and Sarduy relate this to the cosmological discoveries of the period. After Copernicus' treatise, the concept that humanity was lost in an infinite space without a point

of reference slowly took hold. Baroque artists transposed this idea by breaking down "the barrier between the work of art and the real world" (1977, 155). A clear example is Rembrandt's The Night Watch (1642), in which the hand of the central figure seems to be directed at the viewer. Caravaggio's Supper at Emmaus (1601) proposes a basket of fruit that balances precariously just in front of the viewer. In Bernini's Habakkuk and the Angel (1588) the angel is thrusting himself out of the niche, and in Borromini's San Carlo of the Quattro Fontane (1646) the curvilinear façade exceeds the usual flat surface. By putting the viewer and the object into connection, a unified, continuous space between them is formed. The object is seen "as existing in a space coextensive with that of the observer" (1977, 155) with the object entering into a dialogue with the subject. This simultaneous movement both closer to and away from the object – "I dialogue with a work of art"; "It is not possible for me to dialogue with a work of art" – is sometime described as the 'hallucinatory' quality in baroque art.

For Martin, the second aspect of the Baroque, namely the attitude to **time**, is also connected to scientific discoveries and in particular to Galileo Galilei's theory of motion. This entailed "a view of the universe as a world of bodies moving in space and time without regard to theological notions of man and his salvation" (1977, 197). Like Copernicus's rejection of a geocentric cosmology, this discovery left man alone in the world "to find the fulfilment of his desires and aspirations" (1977, 197). Since no eternal rest could be assured and time flows ceaselessly, man was advised to savour the moment while

alive (1977, 197)[31]. Transience and natural cycles became central to art, usually in a personified form as in Bernini's Truth Unveiled by Time (1645); in images of still life as in Caravaggio's Young Sick Bacchus (1593 – 4); or in the 'Et in Arcadia Ego'-themed images such as Guercino's Et in Arcadia Ego (1612 – 28).

The last formal element identified by Martin is **light**. In particular, he discusses the influence of Caravaggio's *chiaroscuro* on later painters. Caravaggio's stylistic novelty is the use of "a beam of strongly polarized light, slanting from the upper left, […] trained upon a group of figures assembled in a darkened space so as to throw significant features into vivid relief, while leaving the rest in impenetrable shadow" (Martin, 1977, 223). Compared to the Renaissance artists who "sought to achieve definition of the human body by means of an overall lighting that brought out all the aspects" and where "shade was merely the means of accentuating light", in his paintings Caravaggio "started from shade" so that his bodies "emerge from the shadow by strokes of light" (Bazin, 1989, 30). The effect of this lateral lighting is to enhance muscles and volumes so that they "stand out in a depthless space that has no reality except through human presence" (30). This creates a stark contrast to the dark background and highlights specific figures. In The Calling of St. Matthew (1599 – 1600), the light is seen crossing the scene and

[31] Also connected to the theme of time, the seventeenth century saw "a new concern with accuracy in the measurement of time" with the development in 1656 of the pendulum clock by Christiaen Huygens (Martin, 1977, 197 – 8) that became central to the technology behind the automata discussed in the section on direct references in Bella Figura (3.2.1.4.).

pointing to St. Matthew. The use of light is also very important in sculpture. In Bernini's The Ecstasy of St. Theresa, besides the attention to light in the carving itself, the sculptor places concealed windows high above the statue (Boucher, 1998, 123). The fake light beams are thus illuminated by shafts of natural light in imitation of the sun. The several windows integrated into the vault in Borromini's San Carlo of the Quattro Fontane provide an architectural example.

Briefly, as concerns narrative phenomena, Martin identifies naturalism and allegory as central features of the Baroque. By **naturalism** is understood a mimetic depiction of reality and the "acceptance of the material world" (39) that is in clear contrast with the idealised forms typical of Renaissance and Mannerist works. Caravaggio, with his lower-class sitters, is seen as the master of this "un-idealized rendering of living models" (41)[32]. The highly sensual quality of his works heightens the viewer's participation by erasing the distance between observer and painted object, as in his Bacchus (1597) and Basket of Fruits (1599). The liquid and the fruits are depicted so realistically as to engage other senses beside sight[33]. The last feature, also central to Walter Benjamin's definition of the period, is **allegory**. In the baroque period, in spite of scientific discoveries,

[32] Before Caravaggio, the usual sitters were aristocrats.

[33] Examples can also be found in religious artworks. The characters, depicted in a realistic manner in the middle of intense psychological states, were thought to enable the believers to feel a direct connection with the divine. Examples are Caravaggio's Mary Magdalen in Ecstasy (1606) or Bernini's The Ecstasy of St. Theresa. These works greatly encapsulate the main preoccupation of the Baroque to "expand the range of sensual experience and to deepen and intensify the interpretation of feelings" (Martin, 1977, 73). Particular attention is paid to facial and postural details of the individual caught in an extreme state, which also singles them out from normality.

belief in nature as the reflection of the transcendental world continued – hence the frequent use of allegories in art. Baroque allegories are subtler than those of the Middle Ages or the Renaissance and are often in disguise. In Caravaggio's Young Sick Bacchus there is a clear opposition between the lush overripe fruits, an allegorical reminder of transience, and the ailing figure.

The period following the Baroque is usually termed "neo-classicism" and is defined by Chilvers as the "dominant movement in European art and architecture in the late 18th and early 19th centuries, characterized by a desire to recreate the spirit and forms of the art of ancient Greece and Rome" (2009 [online])[34]. Soon after the discovery of Pompeii and Herculaneum around 1748, Greek and Roman influences inspired "order, clarity, and reason" in the arts (Chilvers, 2009 [online]). As in the Renaissance, "balance, poise, and restraint" became central and "in opposition to the exuberance of the Baroque" (Kelly, 1998, 373). Neoclassicism involved adherence to the qualities found in classical models "by excelling in the idealized imitation of nature" over individual expression (Kelly, 1998, 373 – 4). The three aspects of baroque visual art discussed above – the use of space, time and light – are also explored in the dance works in order to identify baroque influences.

To conclude, as mentioned earlier, in this thesis the Rococo is considered a later, coextensive part of the baroque period, or late

[34] Interestingly, like the word 'baroque', 'neo-classical' was originally "a pejorative term with suggestions of lifelessness and impersonality" (Chilvers, 2009 [online]).

baroque. There are several reasons for this. The most obvious one is that such a framework takes into consideration Kylián's definition. At the same time, certain stylistic elements that I am exploring can be found throughout both the seventeenth and eighteenth centuries, thus giving the impression of continuity. Specifically, these are complexity and the tendency to involve the viewer directly. The Rococo is generally defined as "a late 17th- and early 18th-century" (Latham, 2011 [online]) art form that originated in France and was "associated with both the Regency (1715–1730) and the reign of Louis XV (1730–1774)" (Sheriff, 2005 [online]). Even though it is said that it "reached its apogee in the 1730s, and was eventually supplanted by the stern, moralizing qualities of Neoclassicism in the 1760s" (Clarke and Clarke, 2013 [online]) during the eighteenth century, it quickly "spread throughout Europe" (Chilvers, 2009 [online]).

The term coined in "1796–7 by a pupil of Jacques-Louis David" combines *rocaille*, or rock-like and *barocco*, and had for long time a negative connotation of "excessively or tastelessly florid or ornate"(Chilvers, 2009 [online]). Its delicate and elegant lines are considered by many "as in contrast to the more severe lines of the Baroque era" (Latham, 2011 [online]) and anticipating the Art Nouveau (Curl, 2014 [online]).

Continuity between these periods is found in their "love of complexity of form" (Chilvers, 2009 [online]) and the break with "Renaissance conventions of perspective" that push "the viewer closer to the bodies they depict" (Sheriff, 2005 [online]). This last can be seen

in the tendency in artworks such as François Boucher's portrait of Mme. de Pompadour (1756) to invite the viewer to read them "as both depth and surface" (Sheriff, 2005 [online]). This work "present[s] the viewer with an illusion of three-dimensional space, but, through a technique called papillotage, [it] constantly draw the eye to the painted surface with deft brush work that distracts from the illusion" (Sheriff, 2005 [online]). Similar strategies of meta-reflection that point to the surface of the artwork can be found in literature "with techniques of interruption in narrative, such as those Diderot used in the novel *Jacques le fataliste et son maître* (written c. 1773)" (Sheriff, 2005 [online]) or Laurence Sterne's Tristam Shandy (1759).

1.2.2. Baroque forms in music

Music is central to Kylián's works. Even though music historians are now more likely to discuss single artists than identifiable periods, I will give a brief introduction in order to highlight some general features of baroque and classical music. In the performing arts, it has been claimed that the Baroque era reached its peak with "the work of Handel and Bach – along with a select group of their contemporaries, among them Domenico Scarlatti, Vivaldi, Rameau, and Telemann" (Sadie, 2002 [online]). In particular, the notion that "music should express affective states and should move the listener's passions" was vital, originating in the Counter-Reformation's intention of "overwhelming the listener's emotions with the grandeur and magnificence of the music" (2002 [online]). Baroque composers

achieve this effect by introducing contrasting elements in their works. Loud sections are contrasted with soft ones and solos with parts played by several instruments. Oversimplifying the description of the style, and as a parallel to what happens in other art forms, important aspects are "ornamentation and variation" (Sadie, 2002 [online]).

In the interview, Kylián mentions four composers: Mozart, Bach, Pergolesi and Vivaldi[35]. If the last three are generally considered baroque, Mozart is possibly *the* classical composer. The classical period in music is usually dated as starting around 1750 – 59 (Kennedy, 2007 [online]), and is said to witness "the rise of the sonata form" and "the classical orchestra" (Kelly, 1998, 376)[36]. As mentioned earlier, some researchers view the Baroque as continuing "well into the latter part of the 18th century", whereas others point to pre-classical features already in works of the early eighteenth century – "elsewhere the signs of a new stylistic era are perceptible as early as the 1720s" (Sadie, 2002 [online])[37].

Formally, the classical era was generally defined by "the use of simple, well-articulated themes, the abstractness of developments, the firmness of structure and the overall sense of balance" (Kelly, 1998, 376) and the composers' great emphasis on "the formal and structural features" of music over the expression of emotions (Sadie, 2002

[35] Set in chronological order, the composers are: Antonio Vivaldi (1678 – 1741), Johan Sebastian Bach (1685 –1750), Giovanni Battista Pergolesi (1710 – 1736) and Mozart (1756 – 91).
[36] The major composers of the period were Franz Joseph Haydn (1732 – 1809), Mozart, and "the early Ludwig van Beethoven" (1770 – 1827) (Kelly, 1998, 376).
[37] These last include "all the work of such composers as Pergolesi, C. P. E. Bach, J. C. Bach, and Hasse, as well as the early and even the middle works of Haydn" (Sadie, 2002 [online]).

[online]). Even though it was not possible in music to trace back to ancient classical sources as there were no evidence of music from antiquity, music still presented "the curiosity and the kinship felt by artists" to this earlier period in history (Sadie, 2002 [online]). In a very brief summary, the main features of the neo-classical period are "patterns of symmetrical phrase structure, coupled to cadential harmony, with increasingly static bass lines" but also the sonata form with its presentation of "two contrasting groups of material in complementary keys, and their later recapitulation in the same key" (Sadie, 2002 [online]). These are quite different structures to those used during the previous period.

Therefore, of the three possible reasons that would explain Kylián's inclusion of Mozart in the Baroque, the one implying that he has simply misplaced the composer has already been considered highly improbable. More plausible is an explanation that points to Mozart's use of baroque elements from Bach's compositional style. We should also consider the third reason: Mozart's importance in Prague and Kylián's fascination with the composer, discussed further below. Kylián names him and the author Franz Kafka (1883 – 1924) as the city's two most important artistic figures (Kylián, 2011 [DVD]).

1.3. Rethinking the Baroque: the Baroque today and towards a Neo-baroque

1.3.1. Preparing the Neo-baroque

The shift in definition of Baroque from a style connected to a precise time and space, to an abstract concept that rejects typical forms and transcends any specific temporal or geographical association favours the view of art as an embodiment of ideas. This allows the term to acquire a transhistorical and transmedial dimension – not fixed to a historical period or medium – and thus to be applied to contemporary art. I am arguing that Kylián's reference to the period goes beyond a simple practice of quoting. His later works in particular demonstrate an aesthetic that can be seen as contemporary Baroque and that entail a reworking of ideas first embodied by the baroque period.

As mentioned earlier, current research into the Baroque is characterised by interdisciplinary approaches exploring unusual relationships in the period. Sarduy's (1974) discussion of the connection between science and art and Deleuze's (2006) interest in baroque philosophy and art are only two early examples. In particular, Sarduy's notion of 'relapse', or elements of a specific style recurring at different moments in history, is a precursor to Calabrese's notion of the Neo-baroque. However, Sarduy also anticipates Deleuze's understanding of the Baroque as an "operative function" (2006, 3). Furthering Focillon's questioning of historical periodisation, Deleuze sees the Baroque not as comprising "what we associate with Bernini,

Borromini, or Le Brun. The Baroque state reveals identical traits existing as constants within the most diverse environments and periods of time" (2006, x). The Baroque is no longer found in the physical details of a particular style, but enters the realm of language as a linguistic function; it "becomes a trope" (2006, x). Defining the Baroque thus becomes more than simply listing the characteristics of an artistic style. It also encompasses identifying the philosophical thinking behind these forms.

Deleuze considers the 'fold' as the main figure epitomising philosophical thinking in form. In connection with Leibniz's philosophy, he views the fold as the typical expression of a baroque way of perceiving the world characterised by the anxiety, derived from scientific discoveries, of having lost fixed reference points in the infinite universe. He understands the fold both literally as in material folds, identified as the lower level, found in artworks such as Bernini's The Ecstasy of St. Theresa or Caravaggio's The Incredulity of Saint Thomas (1602) but also metaphorically such as the "folds in the soul" that point to the depth of human psychology and emotions[38]. At this higher level of folds comes the tendency to merge object and subject, thus to create a virtual fold – a point of contact between the position of the object and that of the perceiver (Deleuze, 2006). Some aspects of

[38] The folds in the soul are more difficult to explain – they describe the depth of the human soul. Taking the example of Bernini once again, it is as if the artist is giving a visual representation of Saint Theresa's soul in the folds of her clothing. The impalpable internal (the soul) is made visible by the material (her body and clothing, and the marble). It almost transcends dualism through matter: "[i]n the Baroque the soul entertains a complex relation with the body. Forever indissociable from the body, it discovers a vertiginous animality that gets it tangled in the pleats of matter, but also an organic or cerebral humanity (the degree of development) that allows it to rise up, and that will make it ascend over all other folds" (Deleuze, 2006, 12).

the lower-level folds resonate with the use of costumes and scenography in dance works such as Bella Figura. In this work, the curtain's folds produce an effect of connection between dancers and audience. Anticipating the discussion in the next chapter, it is interesting to point out how the Baroque does not invent new forms so much as reference existing ones in which more media would converge to create the sensation of a total artwork. Bernini's St. Theresa is an example of such a convergence[39]. By putting these forms into connection, the temporal and spatial distance is bent, thus forming a fold.

Seeing the Baroque as a mindset, detached from a particular time and space, makes it possible for the notion to be applied to art and events of contemporary society. Curator Christoph Becker (2012), in the introduction to the exhibition catalogue for "Riotous Baroque" (held between 1st June to 2nd September 2012 at the Kunsthaus Museum in Zurich) goes so far as to define the Neo-baroque as a type of cultural solution or strategy proposed by artists to contemporary problems. This echoes Arthur Danto's comment on a similar exhibition, "Going for Baroque", held at The Contemporary Museum and The Walters Art Gallery in Baltimore 1995 – 96. Commenting on the exhibition also discussed at the beginning of Bal's book, Danto argued that many contemporary artists appropriating the baroque style "may

[39] Boucher reports that Bernini was one of the first "to combine all three [painting, sculpture and architecture] in one work, creating a *bel composto* or beautiful synthesis. In so doing, he fused the arts into a statement that crossed space and indeed time, drawing the spectator and the deceased members of the Cornaro family into a perpetual re-enactment of the mystical union of the soul with God" (Boucher, 1998, 134).

do so as a form of protest against the loss of contemporary art" (Danto, 1996, 56)). But most importantly, both remarks echo Kylián's words. When society faces deep changes, and in the case of present day these include digital technology and mass communication, the artists– playing with the title of the Roy Lichtenstein painting (1979) (Danto, 1996) – are said to be 'Going for Baroque' in order to find new ways to cope with reality.

1.3.2. Omar Calabrese's Neo-baroque

The term Neo-baroque is introduced by Italian cultural theorist and semiotician Calabrese in his search for "a character, a quality, a general distinctive sign that we could use to define our epoch" (Calabrese, 1992, 3). His analysis published at the end of the 1980s encompasses contemporary cultural objects, also defined as communicative objects, taken from Italian culture, and he comes to conclusions that are still current today[40]. Feeling that the term 'postmodern' had been overused and had "lost its original meaning and has become a slogan or label for a wide variety of different creative operations" (1992, 12), Calabrese suggests a new concept: the Neo-baroque. He argues that "many important cultural phenomena of our time are distinguished by a specific internal 'form' that recalls the baroque" (1992, 15)[41]. The Neo-baroque is thus an example of what Sarduy calls 'relapse' (1974) in

[40] More precisely, Calabrese examines "widely disparate cultural objects, such as literary, artistic, musical, and architectural works; films, songs, cartoons, and television; scientific and technological theories and philosophical thought" (Calabrese, 1992, 10).

[41] So, as Sarduy, Calabrese does not consider cultural history as made of specific datable periods but rather as formed by the "general attitude and formal quality of these objects in which the attitude is expressed" (Calabrese, 1992, 15).

relation to baroque attitudes and forms[42]. Central to Calabrese's argument is the notion that style is not a neutral or objective category but that it conveys the (aesthetic) values of a society. Different styles are always present simultaneously throughout history and at certain times they become more prominent than others (Sarduy's relapses). In the case of the Baroque, and thus as a reflex of contemporary society, the period is characterised by "those categories that powerfully 'excite' the ordering of the system, that destabilise part of the system by creating turbulence and fluctuations within it and thus suspending its ability to decide on values" (Calabrese, 1992, 26). Baroque and Neo-baroque are thus opposed to 'order' and 'system'. More precisely, Calabrese identifies nine morphological phenomena characteristic of the Baroque and re-appropriated by the Neo-baroque: (1) Rhythm and Repetition, (2) Limit and Excess, (3) Detail and Fragment, (4) Instability and Metamorphosis, (5) Disorder and Chaos, (6) the Knot and the Labyrinth, (7) Complexity and Dissipation, (8) the Approximate and the Inexpressible, and (9) Distortion and Perversion. He then analyses the appearance of each pair at the level of production, product and reception. As explained in the following chapter, the articulation of these phenomena has been adopted for the analysis of Kylián's relation to his sources, and in particular the implicit references in his dance works. Only a short overview is given below, as these phenomena are discussed throughout this thesis.

[42] Other example of baroque relapses in Calabrese's eyes are: "pre-classical antiquity, the late Latin epoch, the Alexandrine period, the late Middle Ages, the mannerist and baroque periods and so on, up to certain baroque moments of the twentieth century" (132).

With the first pair, **Rhythm and Repetition**, Calabrese highlights how the aesthetic of contemporary society is based on replica and how, when observed over time, repetition creates rhythm. He identifies three different contexts in which repetitions can occur – in production (the industrial notion); at the structural level; and in the audience's consumption – and points to the structural element in which a variation on a theme or style occurs as "the first principle of the neo-baroque aesthetic since it is based on the general baroque principle of virtuosity" (40). For each of the categories, he discusses examples from these three levels. In general, repetition creates excess. This excess challenges the limits of a system, as described in the second category, **Limit and Excess**. The elements reproduced can either be details or fragments of a source. This creates two opposing aesthetics: that of details and that of fragments (**Detail and Fragment**), which exemplify the loss of totality experienced in the excess produced by repetition. The main argument is that Repetition and Excess simply highlight the instability of contemporary structures, and the following six phenomena trace "the articulation of simultaneously analogous and diverse concepts of complexity in science and culture" (121). In particular, the fourth category of **Instability and Metamorphosis** discusses these concepts at the level of the morphological structure. In general, as repetition renders systems unstable, these are bound through metamorphosis to find another order, or equilibrium. The next two categories, **Disorder and Chaos** and **The Knot and The Labyrinth**, deal with the formal

complexity of surfaces. The first indicates how repetition produces disorder and chaos just as it creates instability. The second provides two examples of orders that are so complex as to be perceived as chaotic (**The Knot and the Labyrinth**). The seventh category analyses repetition at the level of the system. Inside a system, over time, repetition creates complexity and even dissipation (**Complexity and Dissipation**). These dissipative structural forms have entered science and culture. Trying to describe the complexity of the systems can result either in approximation or the impossibility of expression (**Approximate and the Inexpressible**). The final effect of repetition and excess is thus **Distortion and Perversion** of the sources.

In the neo-baroque aesthetic, citations are common. The practice is nevertheless not a new one but is rather "a traditional way of constructing a text, and exists in every epoch and style" (173). In discussing the example of Steven Spielberg's film Raiders of the Lost Ark (1982), Calabrese argues that since in "visual text nothing seems to correspond to quotation marks or their analogues" (174) it is difficult to precisely identify the citations. This creates a particular effect as "the mere relevance of an insertion can produce the effect of citation even when no citation is indicated" (176). In general, he sees citation as an "instrument for rewriting the past"; but of course, "to speak of the past inevitably means to create a 'utopia of the past'" (179). Contemporary artists seem to be using past forms and content as a warehouse, giving them a new contemporary meaning. In this way,

they carry out a renewal of the past. I argue that Kylián rewrites his sources likewise.

Besides Calabrese, this research is also informed by cultural critic Ndalianis's (2004a) introduction of the Neo-baroque in connection with the American entertainment industry. Ndalianis's research clearly expands on Calabrese's by taking into consideration the medial aspect of contemporary entertainment: "mainstream cinema and other entertainment media are imbued with a neo-baroque poetics" (2004a, 5). She adapts Calabrese's categories to analyse the universes created by sequels, series and spin-offs, videogames and thematic amusement parks based on popular films typical of the United States. Two recent examples are the game Angry Birds VS Star Wars (2012), a new version of a game that merges two separate narratives, and the appropriation by Currys Pc World of the slogan "Yes, we can" from the Obama campaign for its 2012 advertisement campaign. To Calabrese's categories, Ndalianis adds an analysis of Hypertextuality. This accounts for the way in which new stories are generated from side characters of well-known films or games. The analysis of special effects and virtual reality leads her to define an 'architecture of the senses', as technology allows films and game to appear more than real. The popularity of 3D film technology is just one example. From Ndalianis' work, this research draws attention to the medial aspect explored further in Chapter two. This element is central to dance, but is not elaborated in either Calabrese or Bal (whom I will consider in what follows).

More than Calabrese or Ndalianis, this research draws from art and cultural critic Bal's close analysis of contemporary art (1999). Whereas the first two deal with cultural and social phenomena – the Italian entertainment industry in Calabrese's case, and the North American in Ndalianis – Bal concentrates on art. There are two ways in which her analysis of baroque references can serve as an example for dance. First of all, as explained in the next chapter, most of the research on referencing and Intertextuality in dance focuses on the socio-cultural implications by studying the context and reception of the works (Adshead-Lansdale, 1999; Lansdale, 2008; Jackson, 2000). But very few delve into a close reading of the dance works (Adshead-Lansdale, 2007; Nugent, 2000). This research, on the other hand, analyses how the sources change when inserted into a new context. Therefore, the focus is on the use of baroque sources in contemporary dance works, alternating between close analysis and reflection on the context. Second, through the use of the linguistic notion of deixis, Bal's approach introduces embodiment in the act of interpretation, a dimension of dance experience that, I believe, is often neglected in dance research.

1.3.3. Mieke Bal's contemporary Baroque

The starting point for Bal's reflections (1999, 2001) is the exhibition "Going for Baroque" organised by The Contemporary Museum and The Walters Art Gallery. This exhibition dispensed with the usual subdivisions into different temporal and geographical areas, or types

of artefacts, in favour of a more eclectic display. It thereby created "visual dialogues" (Corrin and Spicer, 1995, foreword) between past and present by hanging contemporary works next to Baroque masterpieces[43]. The works were displayed so as to enter into conversation and "illuminate one another", drawing out "aspects of each" that would otherwise go undetected (Corrin and Spicer, 1995, 2).

Bal's narratological approach to paintings – or visual texts, as she defines them – allows her to compare the process a viewer undergoes when seeing a picture to that of reading a text[44]. Her approach focuses on the viewer's physicality and is inspired by Roland Barthes' interest in the reader (1977 [1967])[45], Paul de Man's demonstration of the difference between a visual and linguistic text (1979), Kaja Silverman's argument on point of view (1996), and Émile Benveniste's analysis of the deictic elements of language (1971, 204). Her approach allows the viewer's bodily responses, experienced when confronted with an artwork, to be considered in terms of their

[43] A phenomenon defined by Gary Vikan, Director of The Walters as "Art beget[ing] art" (Corrin and Spicer, 1995, 2).

[44] In general Bal advocates for the importance of semiotics. In particular, she sees it as a way of by-passing the body–mind, nature–culture divisions. Quoting Caravaggio is a full application of what she briefly introduced in the 1997 edition of her Narratology, where she mostly drew on films as examples of non-texual texts. Her understanding of perception of an artwork is defined as reading, as she does not want to distinguish or conflate "the linguistic and the visual domains" (82). She argues that the reason she calls "all artifacts 'texts' is not to reduce them to language but rather to reactivate the etymological riches of the notion that artifacts are fabricated, complex, and structured, that they have a complex 'surface' that matters, like a sophisticated fabric, a texture […]" (82). Her point is that "just as language cannot be reduced to words and syntax but needs visualization in order to function, so images are inseparable from language, *in their very visibility*" (82).

[45] In "The Death of the Author" (1967) Barthes argues: "[w]e know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture" (146).

influence on understanding[46]. As explained further below, deictic elements are those words that define the position of the narrator and the receiver in time, space and in relation to each other. Bal argues that something similar occurs while engaging with artworks. They constantly remind the viewer of his/her own position. Bal is particularly interested in how contemporary artworks show a similar use of deixis to baroque ones and so epitomise the philosophical thinking embodied behind these forms. What Bal does, therefore, is to examine the practice of referencing in contemporary visual art, taking Caravaggio as her study case[47]. The reason for her choice is that his innovative approach to painting "that disrupted the usual narratives" (2001, 166) calls for the body and the senses to be introduced into the interpretation process. Besides bringing the body back to semiotics, the other two main aspects of her work influencing this thesis are: the analysis of the practice of referencing and quoting and the resulting connection between past and present, and the function of three key baroque images (the colour white, death and mirrors) as related to point of view.

1.3.3.1. Preposterous History

Taking a closer look at the relation between past and present, what Bal proposes, drawing from Patricia Parkers' analysis of the order of

[46] Bal's book is complex as she keeps introducing additional theoretical approaches throughout the chapters, as pointed out in Rachel Baum's review (2001).
[47] Similarly to her previous book on Rembrandt, Bal takes one painter as a cultural site (1999, 22). The Baroque becomes a place for encounter rather than a period (23); it is the embodiment of a historical attitude shown in the artworks (1999, 4). Each of Bal's chapters starts with one of Caravaggio's paintings read through Deleuze's ideas, then transposed onto contemporary examples.

events in Shakespearean plays (1992), is a 'Preposterous History', or a vision that inverts the usual perspective on history, challenging established concepts (San Juan, 2000, 7). As Bal's scope is to analyse how present artworks illuminate past ones, she moves back and forth between the two positions using several models for quotation – from Mikhail Bakhtin (1895 – 1975) to Jacques Derrida (1930 – 2004) and Judith Butler (1956), but also Thomas McEvilley (1939 – 2013)[48]. As opposed to Calabrese's Neo-baroque, Bal prefers the less theoretically charged "contemporary baroque" (1999, 2). Her critique of Calabrese centres on his alleged propagation of a paronthocentric perspective on history (18) – a fallacy that considers one's point in history as neutral – and to the misuse of the term 'metahistory' to mean 'transhistory' (19). In turn, Bal does not offer a thorough analysis of what referencing and quotation entails; in her loose wording: "this theoretical argument will be built up in dialogue with works by contemporary artists who 'quote' Caravaggio" (21). Her understanding of quotation seems interchangeable with referencing. Hers is thus a broader definition than that developed by Nelson Goodman (1968, 1984) as shown in the next chapter.

[48] If the others are more well known, McEvilley in The Exile's Return (1993) deals with quotation in fine art – painting in particular – describing how painting, having been the propagator of the Modernist narrative of progress, disappeared in the 1960s due to disillusion in this programme. Its reappearance in the 1980s and its focus on quotations highlighted the rejection of personal style and the impossibility of an original or of original utterance.

1.3.3.2. 'Quoting' Caravaggio

While looking at the works exhibited and trying to categorise their relation with their sources, Bal discovers three categories (21): the first consists if relations of reference, with elements taken from the source and put in a new context, such as Ken Aptekar's I Watch Him in The Mirror (1995). In this work, details from Abraham Blomaert's portraits are recontextualised, whilst George Deem's School of Caravaggio (1984) and Italian Vermeer (1977) offer a humoristic take on several classic masterpieces. At other times, Bal identifies relations of resemblance, in that the manner in which the object is presented is very similar to that of the baroque sources, as in the Cuban-American performance artist Ana Mendieta's Untitled (1974) which closely recalls Caravaggio's The Resurrection of Lazarus (1609). Not only is the use of a drape similar, but also the unadorned style in which the bodies are presented. The final category comprises those works whose method and approach towards the viewer is similar, such as in American photographer Andres Serrano's The Morgue (Rat Poison Suicide) (1992). In this case, the title plays an important role, as it creates a frisson between what we see and the context in which the picture was taken. The illusion of looking at a living body is broken by the title. The contrast between outside and inside, both represented and implied, is similar to that found in Caravaggio's David with the Head of Goliath (ca. 1610). In this painting, the artist used his own image for Goliath's head at a time when he was under death sentence. But most often, the works exhibit a mixture of all three categories. Still,

Bal identifies only a few examples of possible relations. As discussed in the next chapter, many more have to be considered. After having argued that "the past is present in traces rather than influence" (175), Bal does not differentiate between these traces. She simply states that the artists are "quoting differently" (183). In the next chapter the notions of reference and quotation are disentangled through Goodman's reflections (1968, 1984) and more possible relations are introduced with Böhn's (1999a, 1999b 2001, 2003), Rajewsky's (2002, 2005) and Wolf's approaches (2008a, 2011).

1.3.3.3. Deixis and its application to dance

Bal's analysis of the phenomenon of deixis allows her to bring the notion of the body back into interpretation, but also allows her to see art as "theoretical object" (3) embodying a particular "cultural philosophy" (3)[49]. If previous studies have neglected the bodily experience of the viewer, she chooses to take it into consideration. This in turn can be applied to dance. In this thesis I argue that by using linguistic theories highlighting the importance of deictic elements in interpretation, and in particular Bal's application to contemporary art, it is possible to begin the analysis of dance works starting directly from the audience's bodily experience[50]. These theories postulate language as embodied and context-dependent (Bühler, [1934] 1990; Fillmore, [1971] 1997; Lakoff, 1975; Lyons, 1975; Marmaridou, 2000; Levinson,

[49] In his review, Scott Koterby (2001) questions whether it is right to consider theoretical objects as ahistorical.
[50] Ikegami and Zlatev (2007) argue that language is at once embodied and not embodied.

2004; Lenz, 2003; Ziemke and Frank, 2007). It is important to underline that the transposition of this notion to dance creates an approach that is different from those based on mirror-neuron research (Reason and Reynolds 2010; Reynolds, Jola and Pollick 2011; Ehrenberg and Wood, 2011; Warburton, 2011). The interest is not in determining whether the audience's brain is mirroring the experiencing of the dancer's movement; rather, it is concentrated on the effect of the work of art as a whole on its viewers. Most important for this research, I argue, is the relation to embodiment. This does not mean that I believe we respond to dance primarily through our bodies. Rather, I would suggest that the involvement of embodiment in meaning-making has to be considered, together with cognitive involvement.

A branch of pragmatics, from the Greek δείξις, or 'to point' (Marmaridou, 2000), 'deixis' highlights the importance of communication in the language of context. A "universal phenomenon" (Lenz, 2003, vii) first analysed by the German linguist Karl Bühler (1934) and considered by some to be the principal element of language (Benveniste, 1971), it has received a fair amount of academic interest in recent years (Duchan, Bruder and Hewitt, 1995; Marmaridou, 2000; Lenz, 2003; Ziemke and Frank, 2007; Keevallik, 2010; Verhoeff, 2012; Haddington, Mondada and Nevile, 2013). With the speaker as the *origo* (Bühler, 1934) of an egocentric deictic field (*Zeigfeld*) from which space and time originate, deixis is a mental space (Bühler, 1934; Marmaridou, 2000) to which speaker and listener relate in order to

decode meaning[51]. Language is thus guided by the speaker's contextual embodied experience (Lyons, 1975; Levinson, 1979, 2004; Ziemke and Frank, 2007) with meaning seen as relational (Levinson, 2004). As does Stephen Levinson, I differentiate deixis from Peirce's very similar notion of index (Levinson, 2004; Duchan, Bruder and Hewitt, 1995), by considering deixis as "the narrower linguistically-relevant aspect of indexicality" (Levinson, 2004, 97)[52]. Deixis is thus a special case of what Peirce defines as index in language. Of the several categories distinguished – up to eight (Lewis, 1972 in Lakoff, 1975), but more generally five – three are particularly relevant to dance, as they enable the audience's orientation. These are: space, time and persona[53].

Let us consider the following example: "And then he brought it back there". Should we overhear this sentence, it is very unlikely that we would make full sense of it. Meaning is formed through the sense of the words – semantics – but also through their anchoring in context (Marmaridou, 2000). In this case, somebody, a male third person that is not involved in the discussion between speaker and listener, has moved something somewhere at a particular time. This could mean, for example: "And after lunch Paul (my nephew) brought the toy back to his friend Alex's house". But another plausible version could be: "And after having robbed the bank, the robber brought the money back to

[51] The egocentric notion has now been challenged by Jungbluth (2005) and Weinrich (1988 in Junghbluth, 2003), who propose a dyadic version of the field.
[52] Peirce subdivides signs into icon, index and symbol. For example, since icons are considered those signs that imitate the object they are referring to, a picture of a fire is an icon. With index instead are understood those signs that point to an aspect of the object (correlation): smoke is an index of fire. Symbols are signs associated with the object through usage: the word 'fire' is a symbol.
[53] For discourse and social deixis see (Levinson, 1979 and Fillmore, 1997).

the bank" (apparently he must have had a bad conscience). Without being able to access the speaker's and listener's mental space (Bühler, 1934) or shared knowledge, we miss the information anchoring the sentence in a specific time and space and highlighting the relation between subject and object[54]. More generally, in linguistics, the focus on deixis entails the shift from a conception of language as "a generative system for objectively describing the world" (Levinson, 2004,97) and a "disembodied representational system" (Levinson, 2004, 97) to one that locates "meaning in bodies rather than in mental processing abilities" (Marmaridou, 2000, 100). Language is therefore envisioned as a hybrid merging of the deictic and the symbolic fields (Bühler, 1934). Thus, deixis is not just an early stage in the ontogenesis of children's language (Lyons, 1975), but the core upon which the symbolic field – and more generally, language, is built. Interestingly, these same interlinked aspects – space, time and persona – are also at the core of the understanding and appreciation of dance. While seeing a performance, the audience enters into dialogue with the work through these same categories. This creates a shared deictic field between audience and work.

If Peirce's indexicality is not a new concept in dance studies – and several have examined the relation between movement and sign (Foster, 1986; Reed, 1998; Bannerman, 2011, 2013, 2014) – deixis

[54] Deictic categories are interconnected (Lyons, 1975; Fillmore, 1997). Fillmore (1997) argues that in English the notion of time is conceptually simpler than that of space, whereas Marmaridou (2000) considers all English deictic categories to be metaphorically derived from space.

itself is underresearched[55]. Only Lawler (1954), Williams (1993) and Keevallik (2010) discuss it directly and their reference to it is limited, respectively, to the possible meaning of the term in ancient Greek dance descriptions, to the spatial analysis of African dances, and to the teacher's linguistic and bodily feedback in social dance. The advantage of an analysis of the deictic categories is the focus on the audience's experience of categories central to meaning-making as opposed to other approaches, in which the impression I have is that the viewer is either neglected or added to the analysis as a second thought[56]. By working with these categories, it is possible to argue that the concept of deixis allows access to the most basic experience of dance, helping to define how atmosphere is created and how "conceptual and emotional responses" are transmitted (Talmy, 1995)[57]. Its analysis thus uncovers aspects of the dance work that would otherwise be overlooked.

To return to Bal's approach, she begins to disentangle paintings' deixis of **persona** by analysing the "odd detail [that] takes over the representation" (1999, 31). These are the details that cannot be overlooked, as they are particularly gripping and troubling to see, such

[55] By contrast, in Theatre Studies, deixis appears in the notion of Presence (Butler, 2010; Pavis and Schantz, 1998; Elam, 2002; Cormac, 2008). An actor cannot but be deictically anchored. In dance, the notion of Presence is instead dealt with by considering its political (Martin, 2004), performative (Burt, 2004) and historical value (Burt, 2004; Franko, 2004; Lepeki, 2004).

[56] Even though I concentrate on three deictic categories, the other categories are also present in dance. One example is social deixis, which can be seen in the frontal setting of theatre, but also in particular steps or movements. Similarly to language, "movement is not universal" (Williams, 2009), with meaning varying from genre to genre and being more or less important to understanding as the mime in ballet or the mudras in the Bharatanatyam tradition.

[57] Bühler also considered the special case of the actor. An actor is able to create illusion because of three elements: the stage, the representational field and the theatrical conventions (Bühler, 1934). This has been further developed in the Deictic Shift Theory (Duchan, Bruder and Hewitt, 1995). Still, for Kylián's non-narrative works, I concentrate on the usual, non-transposed concept of deixis.

as Thomas exploring Jesus's wound with his finger in Caravaggio's The Incredulity of Saint Thomas. Her argument is that these details do not allow the painting to recede into the past. Instead, they entangle the viewer by touching him in the here-and-now of his experience. Danto argues that baroque art was "concerned […] to transform its viewers by putting them in the presence of a vision" (1996, 60). The same "abject detail" (Bal, 1999, 35) is reworked by the Norwegian artist Jeannette Christensen in her installation Ostentatio Vulnerum (1995). Part of a larger series encompassing references to other baroque masters, this particular work juxtaposes the enlarged detail with a frame containing strawberry-flavoured Jell-O. The transience of the dessert gives a temporal dimension to the work that parallels the decaying body in the painting. It offers the sensation of getting under Jesus's skin, so that the "subject literally comes in touch with decay" (34). The work involves more of the viewer's senses and this changes the interpretation of the whole painting. Bal's point is that the "correlation that entails the transformation of both subject and object which characterizes [the] baroque point of view […] characterizes us as we reenvision the Baroque" (39). It is a mobile point of view that challenges both speaker and addressee and results in a destabilisation "of the relation between 'I' and 'you,' which baroque painters like Caravaggio – or sculptors like Bernini, for that matter – but also late-twentieth-century artists explore" (43). Commenting on the work of Mona Hatum (Corps étranger (1994)), similarly related to Christensen's work, Bal summarises her argument, observing that the

boundaries between "the inside and the outside of the body, between self and other, between permanence and decay, between present and past" are challenged (35)[58].

Bal closely connects the deixis of persona to the notion of narrative voice (see also the discussion in section 4.3.). Transposing the concept to fine art, she identifies three types of narration. As in literature, she distinguishes between first, second or third-person narrators (Bal, 1999). Bal's framework can be abstracted from her particular focus and applied to dance. For example, a situation in which the audience is not directly involved with the action and the fourth wall is maintained is comparable to a narrative in the third person. The action is observed at a distance, as in Marius Petipa's Sleeping Beauty (1890) and the audience does not feel directly involved in the action. In 'first-person' works, on the other hand, the audience has to make choices, as in Punch Drunk's The Drowned Man (2013). In this dance work, the viewers and the performers occupy the same space – a building with several floors – and viewers are free to follow (or not follow) the different characters throughout the rooms. They can enjoy closeness and in some cases even be touched by the performers. The proximity and the choices given to the audience result in a greater involvement. The work addresses the audience directly, but at the same time there is rarely direct interaction with performers. Rather, the dancers are performing soliloquies. A 'second-person' perspective,

[58] Mona Hatum inserted small cameras in the openings of her body and the footage was then projected in an enclosed chamber: "the body was entered and then watched, from inside, magnified, so as to reduce the visitor, in comparison, to microscopic size" (Bal, 1999, 35).

on the other hand, is exemplified in those dance works where the performance demands the audience's direct interaction, such as Xavier Le Roy's Production (2010), but where there is still a clear distinction between performance and the viewers. At the beginning and at the end of the dance work, the performers enter into dialogue with the audience, asking questions. The simple act of asking creates an 'I – you' relation, absent in Punch Drunk's show. This of course is a generalisation that should be explored further by looking more closely at other dance works, so as to clearly determine the elements identifying the form of narration. For example, the close presence of performers might not be a necessary prerequisite for first-person narrations. A solo can be considered a first or third-person narration depending on how the dancer interacts with the audience. Mixed forms can occur as well, and other types of narrations might be possible in dance that are not possible in literature.

Bal explores the **temporal** deictic category in the first and fourth chapter of her book. Playing with Bakhtin's words, her understanding is that "an image never forgets where it has been" (100). In her analysis, this is translated as memory and nostalgia and, by looking more closely at how signs shift in time, as influencing interpellation and identity. Like Julia Kristeva in "Women's Time" (1986), Bal identifies three alternative perceptions of time: the linear 'male' teleological time of science; the female ritual time associated with the natural seasons and that foregrounds repetition; and 'monumental time' in which female temporality is transcended,

becoming eternal (190). Both Kristeva and Bal connect time to the notion of the labyrinth of experience (60). This is a hallucinatory perception of two different and opposed temporalities, similar to the connection between the positions of object and subject mentioned earlier. The figure of the labyrinth, in its different understandings (spatial, temporal, etc.), is also a recurring theme in the Baroque and in the analysis of all three of Kylián's works. Bal defines nostalgia as describing a process by which the past can be lost in the present. She posits the Baroque as the "historical other" (75) that at times has a particular sensuality and darker side to which the contemporary viewer is attracted. Most interesting for this thesis is her notion of "aesthetic nostalgia" (67). This is a nostalgia encompassing particular forms that can be used in different ways, usually depicting a "longing for a past that never existed" (72). I argue that is exactly what Kylián's works do

As far as **spatial** deixis goes, Bal introduces the French philosopher Henri Lefebvre (1991) to distinguish three different uses of space. First, the 'incorporating' space is defined by the viewer as being in the space of the artwork, as in Hatum's Corps étranger (140). In the 'dialogic' space, on the other hand, the viewer is outside the artwork and enters into dialogue with it, as in Ken Aptekar's works (140). In the third type, the 'recoiling' spaces, the viewer is both inside and outside the artwork, moving back and forth between the two positions, as in Ann Veronica Janssens' Le Corps Noir (1995). Janssens' reflective round black object is analogous to Caravaggio's Head of

Medusa (1596-98), a work painted on a convex *rotella*. Both works blur the difference between convexity and concavity, as they are apprehended as concave but when moving the position of observation, it becomes clear that they are in fact convex. It is thus difficult to tell which is their genuine form. Bal's argument is that Janssens' work allows for a different reading of Caravaggio's. On the one hand, Janssens' reflecting surface operates a "literal incorporation of space" (140), usually reserved for mirrors. It also recalls Medusa and has us reconsider the painting as a portrait and as a reflection. This element introduces an unsettling of the deictic relation between 'I' and 'you' (133). On the other hand, the reflective surface of Janssens' work challenges its apparent temporal immobility. As the work is seen to be constantly moving from concave to convex, it introduces a temporal dimension. Le Corps Noir influences our perception of Caravaggio's Medusa as it underlines the "narrative continuum" (140). To the careless viewer, it is sometimes not seen that the serpents are still alive and that Medusa's face is caught in the expression of terror that preceded the blow. The spatial and temporal ambiguity of both works is the site where meaning is produced (134). Bal defines this particular use of space as 'recoiling'. In both artworks, space cannot be pinpointed; we are neither inside (incorporative) nor outside (dialogic) the works, but both at the same time (recoiling).

In dance, I argue that the relation between the work and the bodily position of the viewer is important. While watching a dance, time, space and persona are the most basic coordinates through which

audience members orient themselves in the work. Viewing a dance work is thus entering into a dialogue with it and constructing meaning through a deictic process. At the beginning of each dance, there is an orientation phase, guided by the deictic categories, that mediates between the reality created in the dance and the reality of the viewer. From the shared knowledge, where the dialogue starts, a shared realm is created in which understanding takes place. Quite similarly to Eco's argument that a work of art guides the reader as to how it wants to be read (1983), the way in which each dance work enters into dialogue with its viewer is encoded in these deictic elements and thus plays an important role in the experience and understanding of the dance. The analysis of these deictic elements highlights aspects of a work that are otherwise overlooked.

In discussing Kylián's definition of the Baroque in this chapter, it has become clear that his is a broad understanding of the period. I have also highlighted how baroque research has shifted its focus from a list of the most salient artworks characteristic of a specific historical period to considering art as an embodiment of ideas. This transhistorical and transmedial way of understanding art allows for an exploration of the influence of the baroque period on contemporary art. Calabrese also points to the contemporary moment as being characterised by a neo-baroque aesthetic that is summarised in nine phenomena (1992). On the other hand, Bal (1999, 2001) analyses the references to Caravaggio within specific contemporary works. In her view of contemporary Baroque the embodiment of the viewer is of

paramount importance to the understanding of these works, thus pointing to the Baroque as embodied ideas. In this case, I have explained how baroque art provokes a reaction in viewers that involves their physical presence in the here-and-now, and that can be analysed through deictic categories (temporal, spatial and personal deixis). The next chapter considers the problem of referencing – something that is not dealt with comprehensively in Bal, at least as regards a plurimedium such as dance.

CHAPTER 2

2. Intertextual and intermedial considerations

The previous chapter discussed Kylián's definition of the Baroque and set the historical parameters for an analysis of the aesthetic reworking of his sources of inspiration. This chapter examines the tools to analyse the different forms of referencing. A reference can be defined, as some elements object B displaying a similarity to elements of object A. Referencing is thus a form of repetition. As Calabrese argues, there are two different notions of what constitutes similarity. These are "*variations on a unique element* and *uniqueness of different elements*" (1992, 30). In the first case it is an element that is repeated; in the second case it is the modality that is similar[59]. As examples of the first he mentions the television series The Adventures of Rin Tin Tin, Lassie and Columbo, in which a prototype "is repeated in a variety of different situations" (30). Each adventure follows a similar pattern with the same results. For the second case, he describes "products that are born as variations on an original but turn out to be identical" (30). Star Trek and Battlestar Galactica or Dallas and Dynasty are some examples in which the heroes face different adventures that are inevitably resolved to restore the original order. The first category is undoubtedly more easily recognisable than the second.

Kylián's dance works also display more or less open references to the Baroque. The explicit references vary and consist of music,

[59] Sometimes even small variations can be considered to be a form of repetition.

props, costumes or setting. Implicit references, on the other hand, are less obvious and are often elements of style such as a particular use of light or space. The way in which an artwork embodies certain ideas is an example of implicit stylistic reference. In the case of the dance works, I argue that explicit references can function as markers for less open references. These implicit references have been observed by Calabrese (1992) in his list of nine different phenomena associated with the Baroque and Neo-baroque (see section 1.3.2) and by Bal (1999) in her emphasis on the embodied viewer as central to baroque and contemporary baroque art (1999).

In the previous chapter I pointed out how these two approaches, although they discuss the relation of a work with its sources, do not examine the type of relation between source and object or the media in which these occur. Thus, this chapter discusses the most appropriate tools for dealing with the different types of references used in Kylián's works. This chapter begins with a general introduction explaining the difference between reference and quotation (Goodman, 1968, 1984). It then discusses the problems of the current model in dance used to describe references – that of Intertextuality – and introduces Gérard Genette's understanding of the term and Böhn's reflections on quotations (1999a, 2003) to partly resolve these. The problem remains, however, that these models work only on references occurring in one medium and overlook dance's plurimedial nature. Thus, Rajewsky's (2002, 2005) and Wolf's (2008a, 2008b, 2011) concepts of references between different media are

introduced. The general aim is to examine the nature of the relation between source and object.

As mentioned in the previous chapter, the references in Kylián's works occur at different levels. Alongside open references to historical and cultural events such as the choice of music and costumes, there are other explicit references pointing to specific elements of baroque culture. Examples of these are the background painted in angled scene perspective (a baroque invention) in Tanz-Schul, or the use of the fan in Birth-Day[60]. But other associations more difficult to pinpoint, such as a particular use of light or movement, have a great influence on the perception of the dances. Some of Kylián's works, Petite Mort and Bella Figura in particular, include a use of light similar to well-known baroque paintings such as Caravaggio's The Calling of St. Matthew and Johannes Vermeer's (1632 – 75) Young Woman with a Water Pitcher (1662 – 5). Typical of Caravaggio's picture is the *chiaroscuro* – a dark background lit by a bright outer source – that adds to the scene's dramatic atmosphere. This is often reproduced in Kylián's dances. Another example is the presence of movement material taken from baroque dances and adapted to contemporary works, as in Tanz-Schul and Bella Figura. These two examples of references involving a specific use of light and particular movements are instances of Böhn's (1999a)

[60] The angled scene or *scena per angolo* is a stage design technique developed during the baroque period. The theatres in Český Krumlov (Czech Republic) and in Drottingholm (Sweden) still have examples of these backdrops. The use of fans is discussed later in the analysis of Birth-Day.

Formzitate, or quotation of form[61]. As less open references, they do not take an element and reintroduce it into a new context, but they rather point to a style, or to the frequency and modality of which something is used. Taking an example from literature, in Alexander Pope's The Rape of the Lock (1712) the language of Greek epics is imitated using its most salient features. By contrast, Kylián's use of baroque costumes and settings can be compared to quotations enclosed within quotation marks. It is important to remember that these different types of references (from the more open to the implicit) can occur *across* different media. In the example mentioned above, the relationship is between dance and painting.

Consequently, three questions arise: how do references function? What are the different types of references and are there other types than those mentioned above? Finally, how is style/form quoted in dance? To set the theoretical background to answer these questions, the notions of reference and quotation must first be disentangled. This is followed by an exploration of intertextual referencing. As this approach, originally conceived for literature, presents some limitations when applied to dance, the chapter ends with an explanation of how the idea of Intermediality can complement the textual approach by looking at references/quotations across several media.

[61] This definition of quotation is opposed to Nelson Goodman's as discussed seen further below.

2.1. On referencing and quoting

As American philosopher Goodman suggests, there is a distinction to be made between reference and quotation (1968, 1984)[62]. In relation to reference, Goodman defines it broadly as "a very general and primitive term, covering all sorts of symbolization, all cases of standing for" and having "a number of subspecies" (1984, 55). Consequently, denotation, together with a long list of other relations, becomes a "species of reference" (1984, 55)[63]. In all this, quotation is then defined as a distinct term that differs "from other varieties of denotation in that what is quoted must be included within the quotation symbol" (1984, 58).

At first sight this seems perfectly clear, but there is in fact room for interpretation. In media other than language, for example, no agreed symbol for quotation exists and Goodman's brief analysis of quotation in different media is rather vague: "[f]or painting, delicate questions arise about satisfaction of the containment but not the denotation requirement; for music, the questions are about satisfaction of the denotation rather than the containment requirement" (1984,

[62] Goodman's second book is dedicated to reference. He defines it as a "comparative study of routes of reference" done in the hope that such a study would expose how "we create and comprehend the worlds we live in" (1984, 71).

[63] Under 'elementary Literal References' Goodman gathers 'Verbal Denotation' also known as Description, Notation, Pictorial Denotation or Representation, Quotation and Exemplification. The last is a "form of *nondenotational* reference" (59). As Elementary 'Nonliteral References' he lists 'Fictive and Figurative Denotation' and 'Expression'. Allusion and Evocation are also set apart with Evocation being non referential and involving the "production of a feeling, memory, idea, and so on" (65) and Allusion being instead a "referential term" that has a very wide usage as "sometimes it is used as a very general term virtually coextensive with "reference" itself" (65).

58)[64]. As regards dance, he unfortunately does not offer a focused discussion. Rather, his argument has to be collated from a number of different sections. In his early text, dance is seen as having more than one relation to reality:

> Some elements of the dance are primarily denotative, versions of the descriptive gestures of daily life (e.g. bowings, beckonings) or of ritual (e.g., signs of benediction, Hindu hand-postures). But other movements, especially in the modern dance, primarily exemplify rather than denote. What they exemplify, however, are not standard or familiar activities, but rather rhythms and dynamic shapes.
>
> (Goodman, 1968, 64)

This of course is not a complete analysis of dance, and his later book does not add much to this position[65]. The discussion of this relation is taken up again by, among others, dance philosopher Catherine Elgin (2010). She argues that dance proposes a mode of comprehension that is not simply cognitive. Dance is composed of symbols that exemplify emotional properties as well, and is thus metaphorical. Nevertheless, she does not discuss the details of how reference works in dance. Therefore, in order to examine different types of quotation practices, additional frameworks must be introduced.

Literature is, for example, one discipline where the phenomena of quotation and referencing have been extensively analysed. From the various models, I draw in particular from Genette's ideas of Intertextuality and Böhn's approach to quotation that stands between

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[64] By containment is understood that the object quoted must be contained precisely within quotation marks. "Tom" or "That boy" both denote Tom, but only the first satisfies the containment requirement, since 'that boy' can be applied to any boy.

[65] Goodman is discussing his multimedia performance Hockey Seen: A Nightmare in Three Periods and Sudden Death (1972): "[o]f greater import, the work exemplifies, as does a purely abstract dance, certain movements and patterns of movement, changes of pace and direction, configurations and rhythms. Many of these are derived from both the action of Hockey and the vocabulary of dance, but the reference by the work to such properties is a matter of exemplification not representation" (1984, 70).

the intertextual and the intermedial. Of course, to opt for theories outside dance creates some problems with their application, as discussed in the next short section on Textuality in dance studies. The problems of application are partly solved by the intermedial approach that takes into consideration dance's plurimedial nature. Possibly one of the most neglected aspects, and the one I am most keen to bring forward, is based on Benveniste's understanding of language as deictic (rather than referential) and Bal's application of it, already examined in the previous chapter (in section 1.3.3.3). As it is particularly relevant to dance, this is taken up once again at the end of this chapter.

2.2. Dance and language: dance studies and Textuality

Particularly important for the present discourse is Susan Leigh Foster's (1986) introduction of the notion of Textuality in dance studies[66]. Foster's argument – that dance is text – established a link between dance, literature and linguistics, and thus a semiological-structuralist way of seeing dance[67]. The latter two areas have become the new fields from which to draw analytic tools and thus Foster's work is connected to the development of several Structuralist-inspired approaches

[66] Textuality is "the condition of being textual, or in other words of 'writtenness'" (Baldick, 2008 [online]). This encompasses all the aspects that make a text an "internally coherent signifying system" (Pakes, 2001, 40).

[67] Drawing from a long tradition of literary analysis, Foster's intent is partly to move attention away from single works of art (and the steps of a dance) to concentrate on choreographic practices. The act of production or practice thus becomes a signifying element together with its result, the choreographic work. At the same time she draws on characteristics that are observable, thus allowing for comparison of choreographers and defines "parameters and conventions governing the different aesthetic projects" (Pakes, 2001, 40). A dance work is thus a signifying whole, comparable to a text, or a structure with both internal and external workings, but also holds a place in the history of the art form and society. If dance is a text, then it can be analysed as such.

(Adshead, 1988; Franko 1993; Geollner and Shea Murphy, 1994; Koritz, 1995)[68]. After this first wave, dance research has continued drawing from literary studies, and the intertextual approach is an example of a later borrowing.

At first, the notion of Intertextuality was introduced in dance in order to come to terms with postmodern dance practices (Adshead-Lansdale, 1999). These practices propose "open" works that resist one definitive meaning and are open to more than one interpretation. Meta-reflection and references to other media are also other examples of phenomena usually considered a characteristic of postmodern works. From a tool to describe specific practices, Intertextuality has rapidly become a way of understanding dance in general. As a result of this, some theorists consider all 'dance texts' to be open and plural in meaning (see Kristeva's and Barthes' definitions of Intertextuality in the next sections 2.3 and 2.3.2 for more on Intertextuality in dance). Anticipating the discussion in the following sections, the main tenet of the intertextual approach, and its later development, the intermedial approach, is that the text/medium is no longer seen as isolated but as part of a dialogue occurring between different texts/media. Some believe this implies that nothing new can be said. Instead, one is continually referring to older texts, re-arranging them in different

[68] Interestingly, the titles of these books register a shift from dance seen as a text to a focus on the body. This could point to an anxiety about losing the human aspect in dance to the parameters and conventions of Textuality. Compare: Adshead's Dance Analysis (1988); Mark Franko's Dance as Text (1993); Ellen W. Goellner and Jacqueline Shea Murphy's Bodies of the text: Dance as Theory, Literature As Dance (1994) and Amy Koritz' Gendering Bodies / Performing Art: Dance and Literature in Early Twentieth Century British Culture (1995).

ways and creating, as a result, new contexts and meanings: "the citations which go to make up a text are anonymous, untraceable, and yet already read" (Barthes, 1977, 160). The intertextual lens thus foregrounds the relation of a text to its sources when considering the influence of a specific theme on an author. What follows is an exploration of the limits of Intertextuality when applying the notion to dance. I also investigate how these limitations can be overcome through the notion of Intermediality and by considering dance's plurimedial nature.

2.3. Intertextuality and Intertextuality in dance

The notion of Intertextuality developed in the early-twentieth century and is generally associated with Barthes (1975, 1977, 1984), Kristeva (1980, 1986) and Genette (1997), but traces can also be found in authors such as Eco (1987, 1983). These approaches evolved from de Saussure's (1916) and Bakhtin's (1981) studies of language, and in particular the notion, theorised by de Saussure, that language is not a natural referential system of signs but an arbitrary one. Language only refers to objects in the real world through an arbitrarily established consensus based on specific conventions[69]. There is then no natural correspondence or resemblance between the word and the object referred. Some, such as Barthes and Kristeva, understand the term broadly, or in a 'Universalist' fashion, as they "posit intertextuality as an intrinsic, universal attribute of text" (Moraru, 2008, 257). By

[69] This is also the reason time can alter these relations, accounting for the historical variations in word meaning.

contrast others, as Genette and Eco, have a 'limited' view that attributes an intertextual behaviour only to some texts or parts of texts. Between these two poles, different gradations of understanding exist.

Looking more closely at the first strand, Kristeva and Barthes' Universalist development of the model applies the notion to every single word in a text. Meaning thus becomes forcibly unstable as words bring traces of their previous usage with them – they point to texts in which they were previously used. In their view Intertextuality is part of the nature of a text and more generally of language. As a result, texts do not exist as separate entities but are in constant 'dialogue' with each other. Older texts affect newer ones and later ones affect the reception of previous ones[70]. For the reader, this view of Intertextuality implies that no single meaning of a text is to be preferred – not even the one intended by the author (Barthes' death of the author). Meaning is plural and, depending on the philosophical model, the reader's competence and/or the authorial intention prevent the work from drifting into meaninglessness. A text is thus not the personal expression of an artist but rather a mosaic of quotations with unstable meaning[71]. Nevertheless, particularly interesting to this research is the 'limited' view of this concept. I argue that this broad definition of Intertextuality does not allow for a precise identification of the

[70] Similarly, each new work re-negotiates the identity of the author, of the reader and of the text, creating a fluid continuum rather than fixed roles.
[71] Text seen as the multiplicity of possibile meaning has the implication, as pointed out by Eco (1980), that the author's creativity is thus not in 'what' he is saying but in 'how' he is saying it.

different types of referencing, which is the aim of this thesis. Instead, in Genette's 'limited' re-elaboration of the concept, Intertextuality is only one type of relation a text can have to other texts.

2.3.1. Gérard Genette's notion of Intertextuality

A Structuralist and contemporary of Derrida, Pierre Bourdieu (1930 – 2002) and Christian Metz (1931 – 1993), Genette is still an influential figure in French literary theory today. The focus of his research is the production of a general literary theory that would describe "why a story works" and "how it does so" (Lechte, 2007, 87). In his approach, the critic's attention moves away from the author and towards the characteristics that make a text literature, or to the 'literariness' of the text[72].

This last notion, a text's literariness, is also at the core of Palimpsestes (1997 [1982]), the book in which Genette expounds his understanding of Intertextuality and his theory of the relations between texts. His argument revolves around the idea of Transtextuality, or "the textual transcendence of text" (1997, 1), an idea that he previously described as literariness (1991 [1979]). Transtextuality is "all that sets the text in a relationship, whether obvious or concealed, with other texts" (1997, 1). As no text can exist by itself, the term Transtextuality describes the ensemble of categories

[72] Like other Structuralists, Genette understands the literary object as something different from the author's psychological inclination (or his biographical history) and, very much in line with Barthes, the author is considered dispensable. The author is in fact seen as wearing a mask. The most famous rendition of this is his subdivision of the narrative act into different levels (énoncé, récit and énonciation).

existing in literature to which each text belongs[73]. Genette distinguishes between five types of (transtextual) relations – Paratextuality, Metatextuality, Architextuality, Hypertextuality and Intertextuality – that are briefly explained here.

Under **Paratextuality**, Genette places everything that is not the main text, so elements such as the title, the subtitle, internal titles, the preface, the post scriptum and so forth. Although not part of the body of the text, these elements push interpretation in one direction or another. They also underline how difficult it is to determine the final version of a work. As an example of this category Genette discusses James Joyce's Ulysses (1922). The book, originally published in instalments, had internal titles that clearly connected it to Homer's Odyssey[74]. With each instalment title the reader was reminded of possible parallels between the two texts. These were omitted in the first complete version of the work (Bowen, 1984, 422). Similarly, applying Genette to dance, elements in the paratextual category are the title, the programme notes, the interview contained in the programme notes, the notes from the rehearsal and also the changes that are added to a production once on stage. In dance, this can be problematic,

[73] Genette uses a restricted understanding of Textuality, limited to the written text, very different from poststructuralist views, which consider everything as text. Irony in Genette's model plays quite an important role. Since the notion of irony and the comic are so vast I have restricted myself to a minimal comment on the subject in which I treat irony and the comic as a possible tone for the relation between texts in my analysis of Birth-Day. This is very far from an exhaustive treatment of the topic.

[74] Birch and Hooper state that "[t]he eighteen chapters roughly correspond to the episodes of Homer's Odyssey (Stephen representing Telemachus, Bloom Odysseus, and Molly Penelope), and are, in order: 'Telemachus', 'Nestor', 'Proteus', 'Calypso', 'Lotus Eaters', 'Hades', 'Aeolus', 'Lestrygonians', 'Scylla and Charybdis', 'Wandering Rocks', 'Sirens', 'Cyclops', 'Nausicaa', 'Oxen of the Sun', 'Circe', 'Eumaeus', 'Ithaca' and 'Penelope'" (2012 [online]).

especially for titles, as is explained later. One example could be Forsythe's The Loss of Small Detail (1991) and his earlier work Loss of Small Detail (1987). The two dances have different improvisational concepts, visual motifs and titles. Nevertheless, the second dance is based on the experimentation of the first. Should this earlier work thus be considered part of the paratext of the latter, since it influenced its creation, or should it be considered a separate work altogether?

Another category is formed by the **metatext**, or a text that comments on its source. Both reviews and this academic thesis would fall under this category. **Architextuality**, on the other hand, is the relation a text has with its genre, exemplified in literature by Alexander Pope's mock epic The Rape of the Lock (1712). The text plays with the epic genre, a high form associated with heroic deeds, and the lower topic of a frivolous court dispute. In dance Forsythe's Impressing the Czar (1988) would be a good example. In this dance work Forsythe plays with the conventions of full-length ballet by respecting the act structure, only to negate it with totally unrelated content in each act.

Hypertextuality is "any relationship uniting a text B or *hypertext* to an earlier text A or *hypotext*" (Genette, 1997, 5)[75]. But the relation is not one of comment. This is probably the most interesting of Genette's categories from the point of view of this thesis. The relation between Virgil's Aeneid (19 BC) and Homer's Odyssey (supposedly eighth century BC) is hypertextual. In the former the same epic style

[75] Today, the understanding of hypertextuality tends to relate the format of text on the Internet. This is also the connotation of the term used by Deveril (2008).

typical of Homer is used to expose different facts (what Genette calls imitation). Another apparently similar example is Joyce's Ulysses (1922) and the Odyssey. This time similar facts are presented in a different style (Genette's transformation). Parallels to this last example (same fact, different style) in dance are Ek's version of Giselle (1982) and Matthew Bourne's Swan Lake (1995). These two dances present reworkings of the original characters and events that are nonetheless exposed in a different manner. In Genette's terminology, they are direct transformations and in Böhn's terms, as explained further on, they are 'quotations of form'.

The last category is **Intertextuality** and for Genette it describes the relation of co-presence of two or more texts in another text with the reader having the impression of a relation between them. He lists this co-presence in terms of their degree of explicitness: a more explicit form is quotation, a less explicit form plagiarism, and an even less explicit form allusion. In literature, clear examples of this category are all references contained within quotation marks. Dance, as explained above, does not make use of a consistent 'quotation mark' practice, but a clear example is Jerôme Bel's Lutz Föster (2010). In the work, Lutz Föster, a former Pina Bausch dancer, recalls his career in the company and performs (while identifying them) extracts taken from his performance in sign language of "The Man I love" in Pina Bausch's Nelken (1983). Foster clearly introduces and contextualises the sections he performs. These explanations can be seen to function as quotation marks.

As seen from this brief introduction, an application of the model to dance is problematic. Whereas Metatextuality (or comment) and Architextuality (the relation to genre) work in a similar way, Hypertextuality and Intertextuality are more complicated. Intuitively, Intertextuality is related to details or aspects of another work being referenced, usually in quotation marks, whereas in Hypertextuality the relation involves the complexity of the entire source. The absence in dance of a clear sign for quotations can lead to the collapse of these two categories. It is true that there are examples that could parallel this: Bel's Lutz Föster, as just mentioned, or Veronique Doisneau (2004, also by Bel). In the latter work, the dancer Veronique, having told of her passion for the second variation of "The Shades pas de trios" in the third act of Rudolf Nureyev's La Bayadère (1877), dances the variation. However, despite these two exceptions, the practice is not uniform. Even if the quotation is marked by a change of movement quality, if the viewer is not familiar with the movement that is being cited, the reference is not likely to be recognised[76]. Having said this, drawing a parallel to an argument made by Elgin (2010), it can be argued that most references are somehow difficult to miss[77]. This is because, in some way, even if not understood, the viewer experiences some kind of dissatisfaction, or a sense of having missed something. This might lead them to look for a key to the dance's interpretation. For

[76] An example is Fredrick Ashton's Fred step-cluster. Ashton inserted this sequence of steps, based on a gavotte danced by Pavlova, into most of his dances (Macaulay, 2004 [online]). Only a few viewers are usually aware of this reference.

[77] Elgin (2010) argues that intuition plays an important role in interpretation. For example, a captivating performance cannot have a banal interpretation. I am arguing something similar in relation to referencing.

example, what do we make of Pina Bausch's use of "Dido's Lament" from Purcell's opera Dido and Aeneas (1688) at the beginning of Café Müller (1978)? Is the reference to be considered a case of Hypertextuality, so that the whole of the dance is some kind of reworking of Purcell's opera, or is it a case of Intertextuality and therefore a reference that has a limited influence on our interpretation of the work? In this case the viewer might look for clues in the programme notes that validate one interpretation over another.

Another problem is in relation to a part of the paratextual category (or what is given to the viewer besides the dance on stage). While setting out their view of representation in dance, Noël Carroll and Sally Banes argue that "even mainstream dance representation depends on accompanying descriptive texts – such as program notes and titles – for intelligibility" (1999, 29), whereas theatre, film and TV are seen as more easily accessible without such texts. Carroll and Banes underline how programme notes are often central to the understanding of representational dance works. A choreographer might decide to give clues in these to facilitate interpretation. In such a case, they cannot be considered paratextual. Nevertheless, this is not always the case, as there are works that do not need programme notes to be understood. In dance, therefore, the programme notes might be either part of the original text or a paratextual element.

The last and main problem is that Genette's model works intramedially inside one and the same semiotic system – language only (Kuhn, 2005, 46). Dance, on the other hand, is characterised by

Plurimediality or the co-presence of a variety of media to form a medium that is perceived as independent. To overcome Genette's missing reflection on media, this thesis supplements the intertextual approach with Böhn's (1999a, 2003) studies on the notion of quotation and Rajewsky's (2002, 2005) and Wolf's (2008a, 2008b, 2011) ideas about Intermediality. Before that, a brief account is given of the model of Intertextuality currently used in dance to highlight the problems with its application and to sustain my argument for a new framework to analyse references and quotations.

2.3.2. Intertextuality in dance

Of the two approaches, the intertextual and the intermedial, up until now the intertextual has been most current in English-speaking dance research, even though Intermediality is becoming increasingly important. I argue that none of the studies that have applied the notion of Intertextuality (Janet Adshead-Lansdale, previously Adshead, 1999, 2007, 2008; Naomi Jackson, 2000; and Ann Nugent, 2000 to name only a few of the best known) have closely considered the implications of transposing the methodology from text to dance. The understanding of the term 'text' in these studies is wide and, in line with Kristeva's use, almost coincident with media. But these approaches are still not intermedial, as they do not consider the differences between media. The effect is rather the opposite. The absence of a clear definition of what a 'text' is makes the term elastic and so able to incorporate media different from written text. This, in turn, has the effect of 'levelling'

different media. They all become the same and are treated in a similar way despite their difference. Instead, the analysis of these differences is at the core of the intermedial approach. I concentrate on three authors – Adshead-Lansdale, Jackson and Nugent – highlighting their reasons for introducing the intertextual notion into dance, and looking at their theoretical understanding of the relation between author, text, reader and context, I point to the problems of each approach[78]. My argument is that these approaches are limited by their framework. Still, the questions they ask about dance are important, though they are better answered through intermedial lenses.

Adshead-Lansdale introduced the notion of Intertextuality in 1999. Over the years, her position has shifted from a Universalist stance that sees Intertextuality as a way of promoting dance as an open text with more than one meaning g towards a less open stance, closer to Eco's and Genette's limited view that questions "how we construct narrative" and "what we use to create such narratives" (2008, 1). In general, her approach foregrounds an active viewer whose interpretative act is considered a performance of seeing and thinking the text and for this reason, her first two books have been particularly criticised as reader-oriented rather than intertextual analysis-based[79]. In her view, Intertextuality brings a shift away from co-textual analysis,

[78] Valerie Preston-Dunlop (2006) also briefly talks about Intertextuality, bringing Twyla Tharp's Push Come to Shove (1976) as an example of the juxtaposition of mundane movement with dance movement, but she does not elaborate on the term.

[79] Underlying Adshead-Lansdale's approach is a broad understanding of text that wants to challenge the definition of textual and real (or non-textual) in dance: "if any element of a performance – for example an image, a movement, a sound – can be treated as a 'text', then each element can be 'read', singly or in units, through codes on which it draws" (1999, 9).

or the formalist study of the "internal regularities of performance text", to contextual analysis focused on the "external aspects structuring meaning construction" (1999, 10). Even if the contextual information neglected by Structuralism is re-introduced, building a bridge between past and present, textual analysis remains at "the heart of this model" (1999, 20). Her second book, The Struggle with the Angel (2007), is a detailed application of the approach to Lloyd Newson's Strange Fish (1992). Her analysis consists of disentangling different strands of references and exploring their function in constructing male and female characters, trying to avoid the biographical fallacy (the work seen solely as the result of the author's biography) and over-contextualisation (or the artwork considered as a product of its context)[80]. Nevertheless, it is in her last book that Lansdale's position moves clearly towards a more limited stance. She speaks of "intertextual systems" (2008, 2) and Intertextuality is now seen as a "stylistic device" (2008, 6) that delineates "the shape of discourse" (2008, 2) or narration. This is in line with Marco de Marinis' view of performance as "a complex discursive event, resulting from the interweaving of several expressive elements, organised into various codes and subcodes" (de Marinis in Lansdale, 2008, 7)[81]. This last point is particularly important, because by understanding dance first and foremost as a performing art, it foreshadows Intermediality. The role

[80] In this second book Adshead-Lansdale argues that her own background (feminist) will inevitably colour her interpretation. For this reason, for some reviews the book is a feminist reader-oriented reading of Newson's work rather than an example of intertextual analysis (Bench, 2010).
[81] Nevertheless, the referential nature of intertexutality is still not the central element as it is in Böhn's approach.

of the author, until then dismissed, is taken into consideration again as she admits an interest in the author as the determining force for the form of the artwork. However, she does not mention how the two tendencies (intertextual and authorial) have to be reconciled[82].

Adshead-Lansdale's fluctuating position between Barthes' Universalism and Eco's limited position is clearly problematic and contributes to a rather vague definition of Intertextuality that is simply conceived as an expansion of (formalist) dance/movement analysis. Fundamentally, her approach raises three questions. First, that of the different typologies of references: for example, the differences between references of style and of form are not taken into consideration. Second, even though Adshead-Lansdale includes reflections on movement and body, she does not take the interpreter into account. Body and movement are correctly seen as carrying traces of the social and the past, but the role of the dancer is overlooked[83]. Third, as already mentioned, the intertextual model has been developed to analyse the relation between texts or relations occurring in the same medium (intramedial relation). Dance is instead plurimedial. In general, there is a need for a clearer definition of *what* references are and *how* they work in dance.

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[82] The radical position Adshead-Lansdale adopted in The Struggle can be reconnected to her opinion that "dance theory throughout the twentieth century largely ignored political and cultural change, clinging to a modernist inheritance" (2008, 4). Over time, this view has changed and it is now almost taken for granted that the audience experiences multiple layers at once, and this is possibly the reason for her 'softer' approach.

[83] The notion of movement carrying traces of its past uses draws a parallel with Derrida's notion of the supremacy of text over spoken language. This notion introduces the view that language precedes us.

Jackson (2000) has a more clearly restricted understanding of the notion. Her argument starts from the reflection on the pervasive use of 'copy-paste' in our society, coming to the conclusion that "it seems inevitable that quotation and allusion should be so prominent in contemporary art" (Jackson, 2000, 220). Dance, in her view, is a text whose arrangement derives directly from its cultural context. In particular, there are postmodern choreographers – and she cites the example of Cynthia Novack's Artifact (The Empire After Colonialism) (1985) – who "consciously allude to other dancers, dance, and styles" in their choreography (2000, 219). Her reason to advocate for Intertextuality in dance is that "intertextual analysis can provide a valuable means of seeing dances as webs of interrelations that may sometimes be at odds with one another" (222). Most importantly for this study is the fact that she identifies different functions for the use of references. References can have a parodic intent, but they can also pay homage, or be "a way of self-consciously presenting the kind of multiple bodily references that postmodern dancers are said to carry within themselves" (220). She also points to the works of Bourne (Swan Lake) and Ek (Giselle) as two further examples of types of relations. Yet, in her analysis of Sophie Maslow's The Village I Knew (1950), Jackson does not look more closely at types of relations. Instead, she introduces intertextual historical facts and context[84]. As with Lansdale, Jackson does not directly address the question of

[84] These examples can be defined in Genette's terms as hypertextual direct transformation (or the same characters and relationships exposed in a different manner to their originals).

Intermediality, although she seems to point to it when saying that the "kind of intertextuality prevalent in dance might be termed 'interdisciplinary intertextuality'" (224).

Nugent's doctoral research (2000), on the other hand, is both a restricted approach to Intertextuality and, with the introduction of Genette's terminology, a discussion of some of these relations. The point of departure of her analysis is "the experience of reading dance criticism, and being unable to relate it to the performance in question because the preconceived opinion of the critic has served as a barrier to seeing" (2000, 6). Dance research, in her opinion, suffers from "the notion of closure brought by traditional criticism to non-traditional art forms"[85]. Critics have been slow in adapting to contemporary dance works and some have yet to form the vocabulary or theoretical tools that would enable them to approach these dances with the correct frame of mind. One example is Forsythe's Eidos: Telos (1994). After determining that the ballet "can be identified as a text" and having "probed for evidence of intertextuality" (2000, abstract), Nugent introduces Genette's concept of architext. This describes every possible relation a text can have with other texts. Having identified four different thematic strands (or architexts) in the ballet, she then analyses them.

Like the work of Adshead-Lansdale, Nugent's model is also an in-depth analysis developed as a call for renewal in dance criticism.

[85] Implicit in this view is the classification of dance as a non-traditional art form, which in my opinion, is not a productive position for dance studies.

The problem lies in her use of Genette's terminology. First of all, she uses an older version of his model. Her architext in fact corresponds to the notion of Transtextuality presented in Palimpsestes (1982). Still, even taking this shift into consideration, hers is not a transtextual analysis but rather an intertextual one, without her acknowledging this. She does not introduce any of the textual categories at the core of Genette's approach, but rather analyses the different thematic strands of the dance work. In general, the introduction of Genette's limited view of Intertextuality creates a theoretical clash with her application, in line with a broader Universalist definition. Her test of choreography as a text is nevertheless accurate.

My main argument is that instead of forcing dance into textual models, it would be more useful to explore the use of the different media dance comprises (movement and music or literature and movement, for example). From the examples above it is clear that the notion of Intertextuality is narrow and needs to be expanded. The intermedial approach would avoid the problems highlighted above. This research considers Intertextuality as a special case of Intermediality (or an intramedial reference). I therefore see these studies of Intertextuality in dance as antecedents to the later notion. My aim is to expand them. In line with Jackson, this research sees Intertextuality (and Intermediality) as a structural device, whereas the methodology used, similar to Adshead-Lansdale and Nugent, is an in-depth analysis – in this case, of the works of a single choreographer and of the baroque thematic thread in his work (see also Conclusions

section 6.3.). The authorial intentions, as proposed by Eco, are not dismissed, but the focus is on how the problem of creation is solved.

Finally, this research also draws on Calabrese's (1984) brilliant intertextual reading of The Ambassadors (1533) by Hans Holbein the Younger on nine levels, as an example of successful intertextual analysis. The picture, a *Vexierbild*, or anamorphic painting, is an exercise in abstraction that challenges the viewer's competence in exploring several coexisting and coherent interpretations. Calabrese's analysis uses intertextual references as steps to gradually uncover more and more hidden layers of meanings. Contextual information is only introduced to sustain close analysis of the text. Like Jackson, Calabrese sees Intertextuality as going beyond the reference to the source and serving as an architectural principle for the text ("un principio di architettura del testo", 1984, 53).

2.4. Intermediality

As seen above, the notion of Intertextuality becomes complicated when analysing quotations coming from more than one medium, such as the reference to a specific musical composition in a novel or filmic writing. Considering that dance is plurimedial, so an art form where more than one medium converges – in this case movement, light, music, costumes and so forth – it becomes problematic if not impossible to talk only about intertextual relations, or about relations internal to one and the same medium. Part of the problem lies in using Kristeva's broad understanding of 'text', which is almost coincident with the notion of

media. To avoid confusion, in this thesis, the term text always designates a language-based written artefact (also in Bernard Kuhn, 2005, 2012). It is important to make this distinction because text can in fact also occur as a medium in dance. For example, in Forsythe's Human Writes (2005) and Bill T. Jones' Fondly Do We Hope…. Fervently Do We Pray (2009) written words are an integral part of the dance works. This thesis considers a wide range of different media, or different symbolic systems, both visual and aural, that converge in creating a dance work. Besides movement, music and noise, costumes, props and light are also considered to be media as they contribute to the choreography's aesthetic (Klein, 2000).

In the last twenty years, Intermediality has received a great deal of attention in German-speaking countries and interest is growing in English-speaking research as well. The notion was first introduced by Aage A. Hanse-Löve in 1983 to describe the relation between literature and the visual arts in Russian symbolism (Wolf, 2008b, 252). The panorama of the practice has since become vast. The concept is closely linked to that of Mediality, or the study of Media, and sometime the terms are used interchangeably. Reinhard Margreiter considers Mediality, from which Intermediality derives, as the last of a series of "turns" that occurred in philosophy in the last three hundred years and whose effects are also visible in science and culture. The first of these epistemological shifts is identified with Kant's interpretation of the Copernican Revolution (Reinhard, 2007, 28). Kant realised that our perception of the world depends on our cognition (and not the other

way round). This realisation is followed in the nineteenth and twentieth centuries by several other turns that Margreiter does not list. Instead, as twenty-first century antecedents to the "media turn", Margreiter points to three further philosophical events. The first is Ludwig Wittgenstein's (1889 – 1951) 'linguistic turn' that reduced everything, even thought, to language (29). The second, Ernst Cassirer's (1874 – 1945) 'symbolic/semiotic turn', defined humans as "animal symbolicum" (33). Humans became creatures that create and are created by contingent symbol systems. Finally, with the 'media turn' comes the realisation that each discourse is connected to the medium in which it is expressed. The distinction between medium and culture thus becomes blurred (24). It is with this last paradigmatic change that the concepts of Mediality and Intermediality replace those of Textuality and Intertextuality. In order to have an overview of this vast field, in the next sections I discuss Rajewsky (2002, 2005) and Wolf (2008a, 2011) in their attempts to categorise the several practices and phenomena understood by the term. I label them 'attempts', since the continuous production of new research tends to make such categories quickly obsolete.

Further to the discussion of Intertextuality and the definition of text, the first general issue to consider while discussing Intermediality is the definition of 'medium'. Does the term refer to the channel in which linguistic or visual communication takes place (Margreiter, 2007, 65), or is it rather the material in which communication occurs, like a book or a sound? Our senses can also be defined as a medium

(Margreiter, 2007, 65). Obviously, there is no definitive answer to the question. It is, however, possible to tease out its most common usages. Each theory rests on a different understanding of what a medium is.

Investigating different strands of intermedial research, Wolf identifies several definitions of 'medium'. Some encompass a narrow use, in relation to the "technical channel for transmitting information" and the nature of the underlying semiotic system, whereas others allow for a wider use, following McLuhan's understanding of medium as "all 'extensions of man'" (Wolf, 2008b, 253). An example of the narrow use is Gotthold Lessing's Laokoon (1776). In the theoretical writing, Lessing associates text with the masculine and narrative, and painting with the feminine and expressive (Baetens 2008, 236). Just as narrow is the subdivision of media by Von Hagen and Hoffmann (2007) into 'old' (Theatre, Literature), 'new' (Film, TV, Video) and 'newest' (computer). Also working at a meta-level on the question of medium is Marie-Laure Ryan (2008). She distinguishes 'transmittive' definitions and 'semiotic' definitions and differentiates them by their varying degree of narrative force (Ryan, 2008, 289). Ryan's relational understanding of Mediality enables her to list combinations of features characterising narrative media. Among these, the "sensory channels" category allows the description of the different plurimedial art forms. Theatre and opera can be differentiated by the priority rested on different sensory channels[86]. Finally, Wolf and Ryan's tendency

[86] Ryan also points to the difficulty of separating genre and medium. Medium, in her view, is identified by a set of 'virtualities' that can be activated. Genre is instead considered as the purposeful use of limitation "to optimise expression" (2008, 290).

towards classification is juxtaposed with Paech and Schrödter's (2008) argument for the disappearance of specificity in media. To accommodate all the different phenomena, and in a similar vein to Kuhn (2005), this thesis uses a broad definition of medium, encompassing the communication channel, the material in which the communication takes place and the human senses[87].

Before examining Rajewsky's and Wolf's categorisations, I introduce Böhn's work on the differentiation of quoting practices as an intermediate stage between Intertextuality and Intermediality. Böhn's argument is important because it focuses on the self-reflective effect of referencing that is not discussed in depth by either Rajewsky or Wolf. Focusing separately on literature and then on film, his approach offers the perfect transition from text to media. Other than Böhn (1999a, 1999b, 2001, 2003), Rajewsky (2002) and Wolf (2008a, 2008b, 2011), my reflections are also based on Kuhn's (2005, 2012) analysis of intermedial and transmedial references in opera and film, and Rajewsky (2005) and Claudia Rosiny (2008), who have dealt with Intermediality in dance.

2.4.1. Between Intertextuality and Intermediality: Andreas Böhn's approach

As seen above, quotation and references are central to Intertextuality and Intermediality. In the first essay of his book, Böhn ("Formzitate,

[87] Ryan's position is similar to Kuhn's in his discussion of opera in Italian films. At the outset of Kuhn's position is Wolf's argument that with a restricted understanding of text, a broad stance on medium is needed to encompass all the phenomena (Kuhn, 2005, 23).

Gattunsparodie und ironische Formverwendung im Medienvergleich" [Quotation form, genre parody and the ironic use of forms in the comparison of different media], 1999a) addresses the question of what it means to quote. In particular, he looks at the different forms quotation can take, the different uses it has and what it means to insert quotation into media other than text. Drawing examples from music, film and photography, Böhn's position is of significant interest because it is close to Genette's limited understanding of the term (21). At the same time, he examines Intertextuality's limitations, highlighting the problems of applying the model outside the context of written language, and also points to the philosophical imprecision in some of Genette's examples.

Böhn begins by defining how intertextual quotations work in language. Outlining the relation of *imitation* and *variation* that bind a quotation to its source text (or *pre*-text as he defines it), he underlines how they differ from a simple reproduction of the same sentence. Imitation entails a level of self-reflection that reproduction does not have. What is quoted is used in a different manner from the way it is used in its source text. In dance, examples might be the reproductions of Martha Graham's work by The Martha Graham Company, as distinct from Richard Move's imitation of Graham. When Move performs as Graham, the audience is aware that it is not her but only somebody that looks like her. No other soloist of the Graham Company could reference her as he does. He is not simply offering a restaging of her works, his interpretation of her dances also points to a man

interpreting Graham. It is the illocutionary effect of the sentence/act that is different. To quote Donald Davidson: "Quotation is a device for pointing to inscriptions (or utterances)" (Davidson in Böhn, 1999a, 12). In imitation, the importance lies in the act of quoting rather than in the content itself. A way of summarising this relation is the difference between *using* (connected to the content) and *mentioning* (focused on the act, and self-reflective). These do not have to be seen as mutually exclusive, even though Böhn makes the point that quotations are mostly mentioned and thus have a self-reflective function. I argue that this, however, probably depends on the genre of text. Taking as an example the quotation used above in this paragraph, Davidson's words are used in order to make a point. They are not merely mentioned. Their interest lies in the reader's understanding rather than being distracted by the use of the quotation in itself.

The importance of Böhn's approach is his tripartite distinctions between use, form and the self-reflective or referring nature of quotation. First, he distinguishes between **quotation of a statement** and **quotation of an expression**[88]. For example, consider the use of the word 'dance' in the next sentences:

a) When I asked Lisa what she wanted to do for her birthday she answered "dance" (quotation of a statement)
b) "Dance" is translated in German as "Tanz" (quotation of an expression).

[88] *Äusserung* has been translated as 'statement' and *Ausdruck* as 'expression'.

In case (a) the focus is on the particularity of the situation: on that particular day, she said this and this. In (b) the interest is in the words used. The difference is the modality in which the referral function is fulfilled.

Of course, words are not the only element that can be quoted: codes or the way in which a text is structured can also become a reference. Böhn's real interest is not in quotations of statement or expression, but in the regular use of specific elements, or the tone of a text. This is a type of quotation that Böhn calls *Formzitat* or **quotation of form**, which he argues is seldom studied (Böhn, 1999a, 9). As identification with the source text is no longer of paramount importance, the main problem is in identifying what is considered a quotation and what is not. An example could be the imitation of a dialect: one can choose to use real sentences or statements from the dialect or only to reproduce its typical accent. In dance, one can take original steps from Graham's dance works or imitate a particular quality of her style. Included in this category are: variations of the code (or sociolect and specialised languages, dialects), style (or a specialised use of a sign system typical of a period or person), genre and forms (historic and cultural) (18).

This last type of quotation, the quotation of form, particularly challenges Genette's model. Böhn distinguishes between 'quotation of form' and Intertextuality. His understanding of Intertextuality, which is close to that of Genette, encompasses the presence of one text in another. The quotation of form does not work on the single text but

rather on the code (with an apparently stronger referral function). This type of quotation is between Genette's intertext and architext (or the relation to genre) and is related to the notion of Transmediality explained in the next section. An example is the scene in Bourne's Swan Lake of the Royal family attending a ballet performance. Besides imitating ballet movements (or architext) the sequence has something, in the way it is performed and the movements are sequenced, that could be described as Bourne's signature (so not related to genre, ballet, but to the author) and that is clearly recognisable. Bourne could have choreographed the section without this added touch. This reference is neither intertextual nor architextual. Genette's categories are thus not sufficient to characterise all possible relations, as in this case, the reference to an author's style is not considered (Böhn, however, does consider this). The situation is further complicated if this model is transposed to other media. It is at this point that Böhn introduces the notion of Intermediality.

In Formzitat und Intermedialität (2003), Böhn analyses intermedial quotation in more depth. As with Intertextuality, intermedial quotation is composed of both the 'quotation context' and form. Böhn argues that quotations have a referring function. They reorient the reader from content to form and thus introduce a reflection at a minimum of three levels: the medium in which quotations take place, their relation with other media, and their position in the history of the medium. In addition, quotations convey information about the work and its formal quality, as well as about the

source medium. Quotations thus form a place between an acknowledgment and a negation of the source text. Quotations are not a simple 'copy-pasting'. The way they operate transforms the whole text. Böhn's examples are drawn from films and in them, quotations explicitly serve the purpose of orientating the audience, either cognitively or affectively. The first of these, cognition, works on the level of the form and the second, affection, on the level of the content. In dance, besides Kylián's use of light and Bausch's use of Dido's Lament in Café Müller, there is for example Carole Armitage's The Watteau Duets (1985), where Armitage plays with Jean-Antoine Watteau's (1684 – 1721) paintings, usually depicting characters from the comedy of love, and transposes them into a contemporary battle of the sexes.

Böhn's whole theoretical reflection is encapsulated in an earlier article (Böhn, 1999b), in which he analyses references to famous paintings in film and photography. Böhn sets up a supposed opposition between old media and new media, drawing examples from Jean-Luc Godard's Passion (1982) and Peter Greenaway's A Zed and Two Noughts – Zoo (1985) and their use of *tableaux vivants* inspired by Vermeer's works. He postulates two ways for the new medium to relate to the old one: by imitation of form or by imitation of content[89]. With these references, the artworks also point to the history of media

[89] Böhn argues that this should be seen as a continuum rather than an opposition. As an exception, he mentions those moments when a person is depicted reading a book. For him, these are not examples of intermedial references (1999b, 179). I argue instead that these are also intermedial references that can have more or less influence on interpretation.

connecting the old and new. Even more interesting is the example of Cindy Sherman's Untitled Film Stills (1990) in which Sherman produces fake quotations from films that never existed. Some viewers, nevertheless, claimed to remember the film from which her pictures are taken. In reality, the viewers recognise a particular style or form that these photographs reiterate rather than an actual instance. Thus Böhn affirms that intermedial quotations have changed our perception of the past. Works of art are no longer something in a far-away past to which we do not have access, but rather are part of a cultural fund ("kulturellen Fundus") that keeps the old always present in contemporary society. It is almost a museum brought about by media ("medial Musealisierung"), a medial curatorial practice that always produces new links (1999b, 196). This argument is central to my understanding of Kylián's use of the references to the Baroque. Böhn's stance closely resemble Calabrese's storehouse of material in the category of Details and Fragments.

As mentioned earlier, in this research, Intermediality is seen as working in an analogous way to Intertextuality, but instead of working within one medium, it works among several. For this reason it can be considered an expansion of the intertextual approach. However, there are also arguments against the analogy, such as Mookyu Kim's doctoral thesis (2002). Kim's analysis of medial configuration looks more closely at the classical division between narrative art forms such as text and representational forms such as images, as well as at the theoretical concepts of Intertextuality and Intermediality. In contrast

to Kim's position, in this thesis, any reference occurring between two media is considered to be intermedial, or intertextual if the instance occurs internally to one medium. For example, the transposition of a novel to film is considered to be intermedial. I argue that every transposition requires taking into consideration the differences in the workings of the media. A film version of a novel is simply not the same artefact re-proposed in another medium. It always entails a certain degree of reworking. This might not be obvious to the onlooker but it is to the person creating it. Kanzog (2007) promptly argues that something in the transposition is inevitably lost but something else is also gained. This prompts a certain degree of reflection on the nature of the media. On the other hand, a reference within a film to another film is going to be considered intertextual, or a special case of Intermediality working inside the same medium at the intramedial level[90]. Interesting nevertheless is Kim's argument about Intermediality, recalling Böhn's and Calabrese's, of a new conception of art that favours self-reflection over mimesis (2002, 25 – 7). Yet in this last case involving film, there remains a certain degree of self-reflection. Thus the difference between the use of Intertextuality and Intermediality lies in the level at which the phenomenon occurs and not in the degree of self-reflection. Rajewsky and Wolf offer a clear subdivision of practices and phenomena related to Intermediality, and

[90] Ideally the term should be adapted each time depending on the medium it refers to. Kuhn talks about "intermusikalische oder interfilmische Beziehungen" (25) to describe intramedial relation in music and film. I simply use the term 'intramedial relation in dance'.

Rajewsky in particular draws on the parallel between Intertextuality and Intermediality.

2.4.2. Intermediality: Irina Rajewsky's and Werner Wolf's approaches

Rajewsky (2002, 2005) conceives of Intermediality as an umbrella term that encompasses several nuances, resulting in a very long list of subcategories and phenomena[91]. The approach that became popular in the 1990s focused on the relation between media when co-present in the same work. It was preceded in the 1980s by a wealth of interdisciplinary studies, such as comparative studies and Interart Studies[92]. The rise of research into new media, such as film, computers and the Internet, brought to the fore the need for a more integrated analytical approach. It is this lack of overview that motivates Rajewsky's book and her task of collecting and classifying different approaches in one general review that encompasses new and old media. Dance, as a plurimedial art form, can greatly profit from this wealth of interdisciplinary knowledge. This is also especially true, I argue, because many of the dance works produced recently have a tendency to approach and reflect in different ways on Plurimediality. Examples of this can be found in the use of sound in Hofesh Shechter's Political Mother: The Choreographer's Cut (2011); in the full

[91] As subcategories Rajewsky lists Multimediality, Poly- or Plurimediality, Transmediality, Change of Media, Media transfer and medial Transformations, and she considers such phenomena as mixed media, ekphrasis, *transportation d'art*, *ut pictura poesis*, transposition in film or opera, adaptation, transposition in text, novelization, musicalisation of literature, narrativation of music, digitalisation of film, sound art, hyperfiction, and so forth (2002, 6 – 7).

[92] Interart studies have the drawback of not encompassing new media, or encompassing it only partially.

immersion performances by the New Movement Collective, Nest (2013) and The Drowned Man (2013) by Punchdrunk; but also in the audience's use of hand-held devices in Like a Fish Out of Water (2012) by the Seven Sisters Group and the English National Ballet. These works present different degrees of media convergence. In Shechter's case the sound is so loud as to be an almost physical presence. It hits the audience as a wall. In the New Movement Collective's and Punchdrunk's works there is no illusion of a fourth wall. In the first case, the audience is immersed in fog and projections, whereas in the second performance it is a smell-scape. In Like a Fish Out of Water, a site-specific work, the audience is given a portable screen and headphones and is asked to follow a precise route at a specific time. A voice in the video tells a story and the narration is completed by live performances at key moments. All these works have the effect of heightening audience involvement by introducing unusual media (scents, the portable screen) or altering the perception of usual ones (music, fog and projections)[93]. I argue that Intermedial studies can better accommodate these variations.

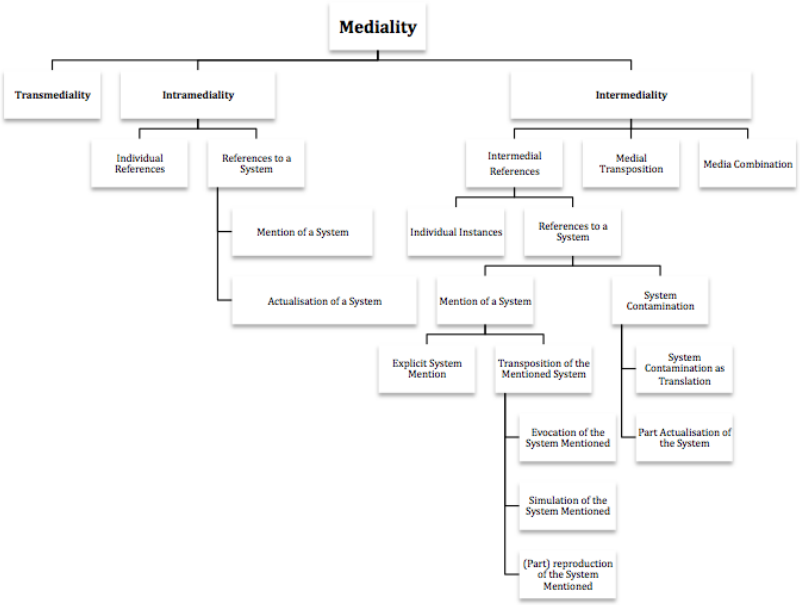
In her introduction to the analysis of Sasha Waltz's Körper (2000), Rajewsky subdivides intermedial approaches into three categories (2005, 46 – 9). First, the practices work either diachronically or synchronically. Margreiter's diachronic and synchronic approaches are two opposing examples. Second, the

[93] Kuhn (2005) argues that alteration of one's usual perception of a medium, or of one of its elements, leads to a reflection upon the medium itself. Something similar is introduced by the altered timing of the video sequences in the last dance analyzed, Birth-Day.

philosophical stance behind the term is either broad – with Intermediality considered a fundamental condition – or restricted, like Rajewsky's – with the term defining an analytical tool. The third element encompasses the level at which the intermedial phenomena are analysed. Some studies, such as Rajewsky's, deal with form and function; others deal with the formation of a medium, or explore the functions of media in society. Following Rajewsky's classification, my concept of Intermediality is mostly synchronic, broad (following Wolf's understanding as explained below) and deals with the references' form or function.

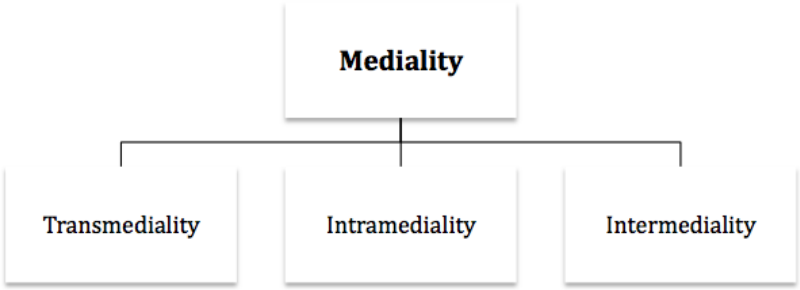
Central to this thesis is Rajewsky's scheme summarising the various types of relations between media (Scheme 1, 2002)[94]. An enlarged view of the scheme is given below.

[94] Rajewsky (2002) distinguishes between the medium taking contact (*kontaktnehmenden Medium*), the object and the medium receiving contact (*kontaktgebenden Medium*), or the medium referred to. In Derek Jarman's film Caravaggio (1986), painting is the medium referred and film the medium taking contact.



Scheme 1

I will now take a closer look at the scheme and subdivide it into manageable sections. First, Rajewsky distinguishes between phenomena that work at the intramedial, intermedial or transmedial levels (Scheme 1a).



Scheme 1a

Intramedial phenomena concern all events that involve only one medium and that coincide with Intertextuality (limited view) as defined earlier. In dance, references to other dance works fall under

this category. **Intermedial phenomena** encompass relations between at least two media conventionally considered to be distinct, such as a reference to music in a novel or a reference to a painting in a dance work[95]. **Transmedial**, on the other hand, describes all events that are not linked to an original source medium. Examples of this are genres such as comedy and tragedy that can occur in different media, but which could also be the aesthetic of a specific historical style. The exploration in this thesis of the baroque element is thus transmedial.

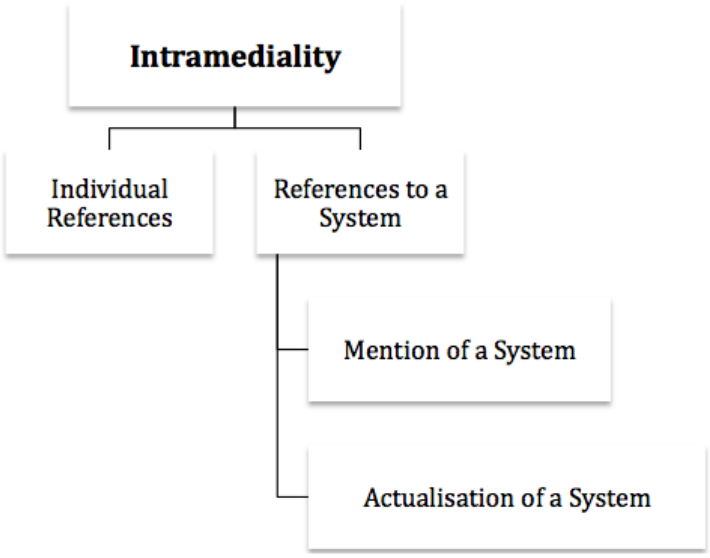
As pointed out by Kuhn (2005, 2012), this last category is problematic, at least when considering plurimedial art works. To be able to analyse how an opera-like atmosphere is construed in film, Kuhn works with transmedial and intermedial references to a system. Transmediality and Intermediality are thus not seen as mutually exclusive, but one category (Intermediality) seems subordinate to the other (Transmediality), as the references analysed point to another medium. Even if Rajewsky argues that transmedial references do not have to be reconnected to their source medium, this does not hinder finding an artwork as a source (and thus the reference would inevitably be intermedial). There is also another issue with Rajewsky's definition of Transmediality. In her view, it does not need a source medium, since the forms and elements are deeply rooted in collective knowledge, and she gives myths as an example. However, this point heavily relies on the audience recognising particular elements or forms

[95] Rajewsky points to the "'as if' character" and the inherent "illusion-forming quality" of intermedial references as their main differences from intramedial ones (2005, 54).

as being part of, for example, an aesthetic period. Many of these elements might be overlooked, such as the influence of Japanese art on modernist painters that was highlighted by the exhibition "*Monet, Gauguin, Van Gogh…*: Japanese Inspirations" at the Folkwang Museum in Essen[96]. The juxtaposition of the modernist artists and the Japanese sources that had inspired them in the exhibition allowed for comparison and made this connection clearly detectable (this would otherwise require a specialised knowledge of the Japanese sources). Some transmedial references are therefore difficult to recognise, and this aspect is clearly integrated in Wolf's scheme (below). In this thesis, I start from an impression of baroque influence on Kylián's dance works. As in the exhibition on Japanism, there is the sense that Kylián has taken his inspiration from somewhere else, and only once the source is found can this be validated. In the case of the dance works, the single instances drawn from several media demonstrate how their baroque source has been reworked.

Rajewsky identifies two further relations under Intramediality (Scheme 1b) and three concerning the intermedial level (Scheme 1c).

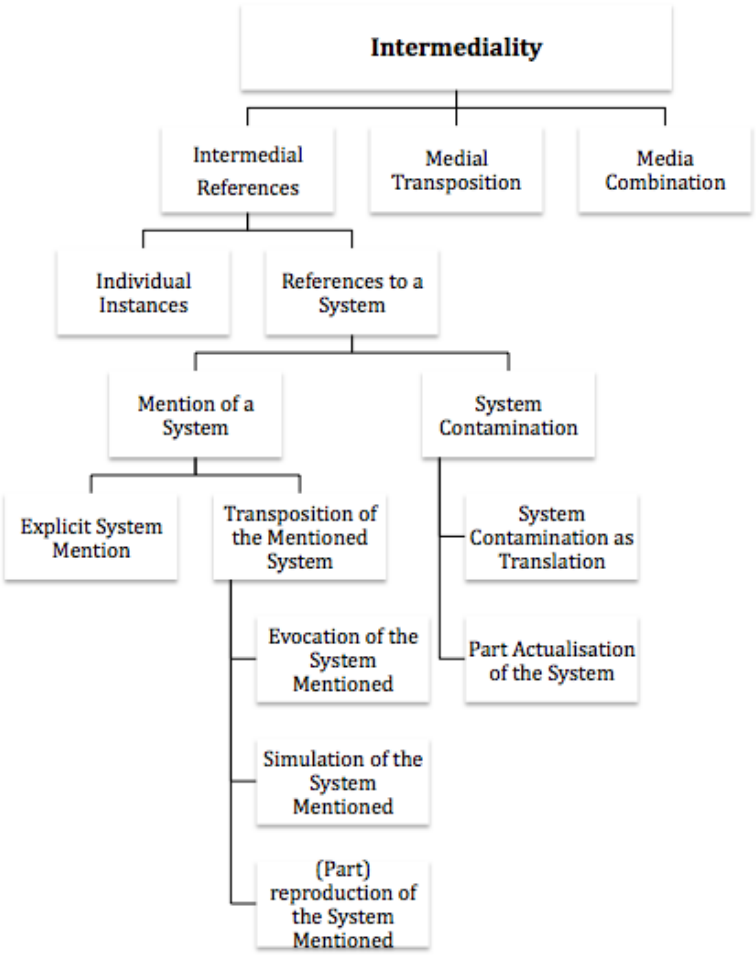
[96] "*Monet, Gauguin, Van Gogh*…: Japanese Inspirations" took place at the Folkwang Museum in Essen between 27th September 2014 and 1st February 2015.



Scheme 1b

At the level of Intramediality she distinguishes between **'individual references'** (*Einzelreferenz*) and **'references to a system'** (*Systemreferenz*) (2005, 53). In Böhn's terms the first are equivalent to quotations of statement and expression, and the second to quotations of form. An example of individual reference is Ashton's Fred step (see section 2.3.1, footnote 76). The references to a system are further subdivided into **'mention of a system'** (*Systemerwähnung*) and **'actualisation of a system'** (*Systemaktualisierung*). In references to a system, the system is merely mentioned: for example, when a novel mentions another novel, or when a dance refers to another dance, as in Bel's Lutz Föster. In this dance work, Föster mentions Bausch's works by reproducing sections of his repertoire in them. In the actualisation of a system, it is the form that is quoted. The result is an imitation, such

as Pope's The Rape of the Lock or Ashton's Five Brahms Waltzes in the Manner of Isadora Duncan (1975). In Ashton's work it is Duncan's movement quality that is imitated. Therefore, in dance the difference between *mention* and *actualisation* is thin, since the references are mostly instantiated on stage. They are shown and not narrated in words, as occurs in literature (mention of a system). Something similar and more complex occurs at the level of Intermediality (Scheme 1c).



Scheme 1c

At the level of Intermediality (Scheme 1c), Rajewsky points to three categories, neither exclusive nor exhaustive: **intermedial**

references (e.g. those references that point to a particular film, film genre, or medium of film in literature, or, in dance, the references to a painting), **medial Transposition** (e.g. transposition of a novel into a film or, in dance, the transposition of the film Billy Elliot (2000) to a musical), and **media combination** (e.g. photographic novel, opera, film, sound art, and dance)[97]. The first problem that arises when applying this scheme to dance is that intermedial references and the combination of media are seen at the same hierarchical level. In fact, it is possible for plurimedial art forms such as dance, opera or film to contain intermedial references as well. Therefore, the two categories cannot be at the same level. For this reason I also introduce Wolf's scheme, which deals with this question differently (Scheme 2 below). Intermedial references can occur as **'intermedial individual instances'** (equivalent to Böhn's quotation of statement and expression) or as **'intermedial references to a system'** (equivalent to Böhn's quotation of form)[98]. An example of an intermedial individual instance is the reproduction of Titian's Venus of Urbino in Morau's Siena. Instances of 'reference to a system' are further subdivided into **'mention of a system'** (*Systemerwähnung*) and **'system contamination'** (*Systemkontamination*). These two particular

[97] Regarding the difficulty of transposing a novel into film (also a plurimedial art form) Kanzog (2007) argues that the central opposition in literature between sections that are 'shown' (or *mimesis*, such as dialogues) and those that are 'told' (or *diegesis*, such as descriptions) is missing in film, because everything is 'shown'. Rajewsky's categories are thus not absolute and can collapse depending on the nature of the medium. For the difference between *mimesis* and *diegesis*, see Genette (1980).

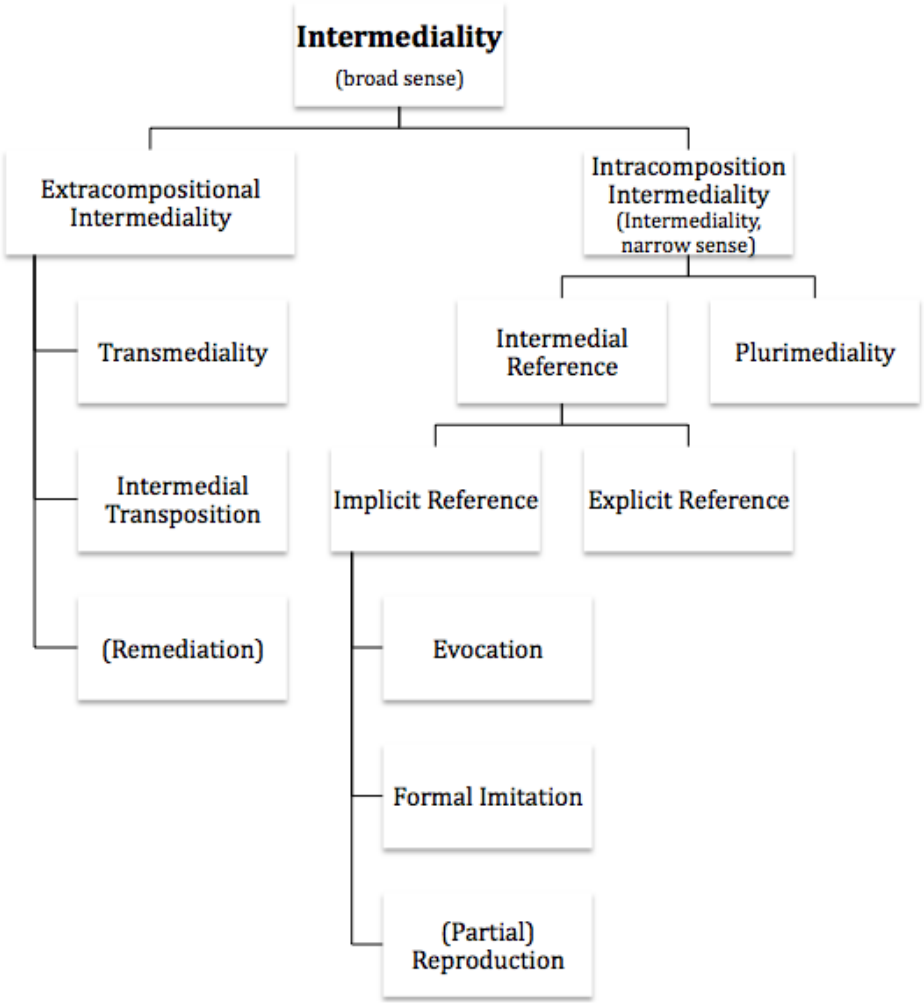
[98] Böhn's quotations of statement, expression and form can thus occur at the intramedial and intermedial level. I have introduced the intermedial model to be able to differentiate between these different levels.

instances are complex to explain, as the difference between 'mention' and 'contamination' in dance is fluid. Rajewsky in fact defines this difference as a varying degree of compresence, but uses only textual examples. Nevertheless, since dance elements, when mentioned, are also already shown, this creates a problem and the application of Rajewsky's scheme becomes fuzzy. The 'mention of a system' events are further distinguished as **'explicit system mention'** (*explizite Systemerwähnung*), as in Waltz's Körper that refers to painting in general, and **'Transposition of the mentioned system'** (*Systemerwähnung qua Transposition*). At the level of 'Transposition of the mentioned system' the instances are considered an '**evocation of the system mentioned'** (*evozierende Systemerwähnung*). Rajewsky defines this as the evocation of another system, as in the sentence: "She looked like a Hollywood Diva". A dance example could be Armitage's Watteau Duets, in which the specific genre of Watteau's painting is evoked by the work's title. The difference between **'simulation of the system mentioned'** (*simulierende Systemerwähnung*) and **'(part) reproduction of the system mentioned'** *((teil-) reproduzierende Systemerwähnung*) is that the first is the simulation of a system, or the medium is imitated in the way it works, whereas the second is a reproduction of recognisable elements of a work or medium source. An example of the first could be The Featherstonehaughs' Edits (2010), where reference is made to film editing, and for the second, The Featherstonehaughs' The Sketchbooks of Egon Schiele (1998) where parts of Schiele's paintings are reproduced. Under the 'system

contamination' level are **'system contamination as translation'** (*Systemkontamination qua Translation*) where the medium giving contact is in the foreground, and **'part actualisation of the system contamination'** (*teilacktualisierende Systemkontamination*), where the medium referred to is in focus. The difference from mention of a system is the higher degree to which the media are combined. An example of the first is Bigonzetti's Caravaggio, which presents tableaux of Caravaggio's painting and life. In this work, dance is in the foreground. The second is Jasmine Vardimon's Justita (2007), which is structured as a crime film. The usual dance structure is disrupted by flashbacks and actions occurring simultaneously. The last problem with the application of this scheme to dance is that all these instances of intermedial subcategories must somehow be signalled, just as quotation marks act as signals in a text. As discussed earlier, in dance, this is difficult to achieve.

Wolf proposes a similar scheme, in which he takes into consideration the competence of the viewer and the opposition between mono- and plurimedia, both of which were disregarded by Rajewsky. My reason for including Rajewsky's model is that Wolf's does not encompass the intramedial category. Therefore, my understanding of Intermediality includes both Rajewsky's intramedial subdivision and Wolf's scheme (Scheme 2). As in Rajewsky's, Wolf's understanding of Intermediality is as a "transgression of boundaries between conventionally distinct media" (2008a, 19). His approach is synchronic, and describes the form and function of the references but,

as opposed to Rajewsky, his philosophical stance is broad (Wolf, 2011). Intermediality is considered a fundamental condition (not only an analytical tool) as he sees media as "possess[ing] tendencies that prestructure certain expectations" in the audience (Wolf, 2008a, 23). Like Rajewsky, his examples are taken from literature.



Scheme 2

Wolf subdivides Intermediality (broad sense) into **extracompositional** and **intracompositional Intermediality** (or limited understanding). The difference between the two is that in the second, the references are more openly recognisable and the viewer

requires less 'knowledge' to identify them. In intracompositional Intermediality, the "involvement of another medium is less the effect of the critic's perspective, as in the extracompositional variants, since it is discernible within the work in question" (2011, 20). They are an integral part of signification and/or a semiotic structure. Marcia Citron (2010), referring to Wolf's scheme, calls them covert and overt Intermediality. In overt Intermediality, media are clearly distinguishable, whereas in covert Intermediality one medium is dominant over another. However, at times this distinction is not clear. In describing opera references in films – two plurimedial art forms – she calls for a sliding scale from overt to covert references, since intermedial status can fluctuate within a reference. Kuhn writes that extracompositional references need an outside context to be understood, and that intracompositional references are confined inside the work (Kuhn, 2005).

Extracompositional phenomena are subdivided into **Transmediality**, or the "quality of non-media specific phenomena occurring in more than one medium" (32), ahistorical and not easily traceable, and **intermedial Transposition**, or the "transfer of the content or of formal features from medium a) to medium b)" (32). Examples of these two categories are narrativity in literature and music (Transmediality), and opera based on novels (intermedial Transposition). In dance, irony can be an example of extracompositional Transmediality, and the transposition from film to musical of Billy Eliot an example of (extracompositional) intermedial

Transposition. Kuhn observes that depending on the intensity of the transmedial link, other types of relations can also occur between the media involved (2005, 48). This is the case for the relations explored in this thesis[99]. At the general level, they are transmedial, but they also reveal other types of relations at the level of single instances. To these two, a third category – extracompositional **Remediation** – has been added (not in the scheme) and indicates the tendency in media to "refashion other media forms" (Grusin, 2008, 497)[100]. An example in dance of Remediation is the changes the ballet genre underwent from Noverre to Balanchine.

Intracompositional phenomena are instead distinguished as **intermedial references**, or "heteromedial reference using one medium only", and **Plurimediality**, or the "quality of semiotic entity displaying signifiers that appear to belong to more than one medium" (32). Wolf classifies music and literary text in nineteenth century melodrama (*music and literature*) as plurimedial. Dance, opera, film and drama are also plurimedial. Intermedial references are further subdivided into **implicit references**, or "individual or system reference through forms of heteromedial imitation", and **explicit reference**, or "intermedial 'thematisation'" (32). Examples of intermedial explicit references are discussions of music in a novel

[99] Thus, the transmedial category should not be seen at the same hierarchical level as the other categories of Intermedial Transposition, Intermedial References and Plurimediality.

[100] Before the term 'Intermediality' became current, Grusin (1999) examined the notion of Remediation. In his scheme, Wolf incorporated it under Transposition. It indicates the tendency in media to "refashion other media forms" (Wolf, 2008b, 497). Grusin distinguishes between 'transparent immediacy' and 'hyperimmediacy' to indicate the way works present themselves to the public. The first one erases "all the sign of mediation" (487) whereas in the second they are made explicit.

(*music in literature*). Music is thematically part of the novel, but it is not imitated in the text. In dance, this distinction is more difficult to make, as already explained above concerning Rajewsky. Therefore, I consider all instances where an element is clearly recognisable on stage to fall under this category. For example, in Morau's Siena, a reproduction of Titian's Venus of Urbino is hanging on the wall. Another example of intracompositional explicit Intermediality is Waltz's Körper, in which references to painting as an art form are introduced by the frame from behind which the dancers move[101]. In this thesis, I am mostly dealing with implicit and explicit references.

As a last level, implicit intermedial references are subdivided into three different phenomena. First is the **evocation**, as in the "'graphic' description of a musical composition in a novel" (32). In dance, an example of intracompositional implicit intermedial evocation is Armitage's Watteau Duets, where the reference to Watteau is found only in the title that invites viewers to bear in mind Watteau's bucolic scenes. Armitage's work can only be understood through its contrast to Watteau. Second is **formal imitation**, or the "structural analogies to music in a novel/to literature in a programme music" (32). Intracompositional implicit intermedial reference with formal imitation is exemplified by The Featherstonehaughs' Edits, in which the movements of the dance are a formal imitation of film editing. Third is **(partial) reproduction** or "re-presenting a song through the

[101] I will continue including Böhn's distinctions as well, since they do not follow Wolf's scheme. The first example given here is a quotation of statement, and the second a quotation of form.

quotation of the song text" (32). In dance, intracompositional implicit intermedial reference with partial reproduction can be seen in The Featherstonehaughs' The Sketchbooks of Egon Schiele, where the dancers' bodies are painted so as to resemble Schiele's works[102].

This thesis analyses the Baroque as transmedial phenomenon in Kylián's works. There is in fact no particular source medium to which the references in the dances relate. Similarly to Kuhn (2005, 2012), both transmedial and intermedial references are analysed. In his transmedial analysis of the references to opera in film, or of how films can convey a sensation of opera, Kuhn identifies references to the 'system' of opera but also to specific opera works[103]. In this way, he uses transmedial and intermedial system references (both individual and to a system) to analyse an atmosphere (Kuhn, 2005). The next three chapters take a closer look at the types of references in the dance medium. As mentioned earlier, although there are ways of 'marking' a reference, dance does not have the equivalent of a quotation mark. My argument is that the open references in the dances – those references that are easily identifiable – point to the presence of less open references. Implicit intermedial references thus rely on explicit ones to signal that there is a relation to be discovered. Of course, these subdivisions are partly imposed from the outside analytic viewpoint and there are a great number of variations and degrees. Rajewsky (2002), Wolf (2008a, 2008b, 2011), Kim (2002) and Böhn (1999a,

[102] The first and second examples are Böhn's quotations of form; the third, depending on what element of the dance is analysed, is a quotation of form or of expression.
[103] Of course, each opera work is also a reference to the system of opera.

2001) mostly offer theoretical reflections on Intermediality and examples taken from literature, rather than integrating the concept into analysis (apart from Rajewsky's brief analysis of Waltz's Körper (2005) and Böhn's reflection on film and photography (1999b, 2003)). For this reason, besides drawing from these theoretical studies, this thesis is also influenced by Kuhn's (2005, 2012) intermedial research into opera and film, and in dance, the work of Claudia Rosiny (2008), Sabine Huschka (2010) and Marie-Louise Angerer (2013) among others. These dance studies are briefly introduced in the next section.

2.4.3. Intermedial studies in dance

In German-speaking countries, there are several examples of intermedial studies in dance. There are studies that explore dance 'traces' in other media, such as Ana Maria Pilar Koch's investigation of Carlos Saura's films on Flamenco, Sevillanas and Tango (2007), and Gabriele Brandstetter on how film has changed the way body and dance sequences are choreographed and perceived in film and on stage (1995, 2008). But the majority of intermedial studies deal with new technologies applied in dance, such as the analysis of video dance (Brandstetter, 2008; Rosiny, 2008, 2013) or of performances containing video projections (Foellmer, 2008; Hardt, 2008)[104]. Some studies consider the relation between dance and other media, such as writing (Huschka, 2010; Klein, 2013) or television (Foster, 2013) and how these alter the viewer's perception (Röttger, 2013), or the relation

[104] Similarly, the notion is beginning to be explored by English-speaking performance and dance studies in connection to digital media (Bay-Cheng, Kattenbelt, Lavender and Nelson, 2010; Francksen, 2014).

between theoretical concepts such as choreography, media and gender (Angerer, Hardt and Weber, 2013; Hardt and Weber, 2013; Rosiny, 2013). There are also several studies dealing with historical aspects of Mediality and Intermediality (Brandstetter, 1995; Foellmer, 2008; Klein, 2000)[105]. But most importantly, what is typical of the studies originating in dance research is that, in some form, most consider the body as a medium in itself (Hardt, 2008; Hardt and Weber, 2013; Huschka, 2010; Brandstetter, 2008; Angerer, 2013; Klein, 2000, 2013)[106].

In particular, this thesis, besides the works of Böhn (1999a, 2003), Rajewsky (2002, 2005), Wolf (2008a, 2008b, 2011) and Kuhn (2005, 2012), also draws on Huschka's (2010) analysis of the body as a medium, Angerer's (2013) consideration of the importance of the materiality of the body for dance studies, and on Rosiny's (2008) work to analyse the temporal element in the Birth-Day video sequences. Huschka examines the performers' bodies as media in Forsythe's performance installations You Made Me a Monster (2005) and Human Writes. She underlines how these works expand the notion of the body becoming "a space of exploration of bodily states and physical and mental conditions" (62). The dancers' bodies are not neutral

[105] Depending on the understanding of the term choreography, Intermediality in dance is seen as intrinsic to the concept of choreography as text and dance (Klein, 2000) or as being already present in Ausdrucktanz (Foellmer, 2008).
[106] Hardt and Weber (2013) describe how, through Marcel Mauss's notion of body techniques, the body becomes a medium that after the 1960s and 1970s definitively lost its association with nature. Klein (2013) argues that besides the body, choreography and movement should also be considered as media. In particular, she claims that movement is often perceived only as form and not as a medium per se. Preston-Dunlop (2006) briefly discusses dance Intermediality without listing the body as a medium.

instruments in the hands of the choreographer but have their own physicality, history and experienced presence. The body is the channel but also the material of the medium, as the choreographed body becomes the medium of perception. Even though the dancers are not using symbols or allegories, they still manage to make concrete as fluid and abstract something as emotions[107]. Angerer's research is instead an excursion on the recent rediscovery in philosophy of the body and its materiality as a site of resistance. Angerer defines her approach as merging Butler's materiality and performativity with Deuleuze and Guattari's attention to affect and time so as to create a sensitive body in time. Finally, for the analysis of Birth-Day, I work with the same categories of time, space and narration (perspective) found in Rosiny (2008) and how these have been altered in the video. These categories are also used by Bal's analysis of deictic elements (1999). Therefore, as already introduced in the previous chapter (in section 1.3.3.3), my approach considers the materiality of the body but takes the perspective of the audience into account. The next section further explores this strategy in the light of the intermedial approach.

[107] She seems to discuss the creation of atmospheres as defined by Gernot Böhme (1993, 1998).

2.5. Embodied references: Jiří Kylián's works

In 1964 "Claude Bremond suggested that stories can be transposed from one medium to another without losing their essential properties" (Ryan, 2008, 288). What he meant, despite dismissing the pragmatic aspect of medial Transposition, is that narrative is not language-based but a "mental construct which can be created in response to various types of signs" (Ryan, 2008, 288). This is what medial studies have been pointing to all along. Foster (2008) argues that with the expansion of narrative theory to include non-verbal texts, dance can be seen as a mode of communication. This enables an embodied understanding of narration that finally bypasses the division between the world of the words and that of physicality. Similarly, but coming from a literary and art historical background, Bal wants to relativise "perhaps even undermine, the distinction usually maintained between" text and image (2008, 629). With her analysis of deictic categories she introduces the body in semiotics, bypassing body-mind dualism (Bal, 1999, 237). Bal argues, as mentioned in the previous chapter, that this is particularly clear in the odd disturbing details found in baroque paintings that shift "the events in the image to the event of the image" (Bal, 2008, 632). Similarly, Ryan discusses "pregnant moments" (Ryan, 2008, 292). It is worth considering, however, that all narratives are based on experientality (Flundernik, 2008) and that odd details are often central when analysing a perspective shift. It is these pregnant

moments that I examine using the deictic categories of time, space and person in the works of Kylián.

It is through deictic categories that the viewer enters into deeper contact with artworks. Bal argues that they foster an embodied experience and understanding of the communicative situation. Accommodating these theoretical reflections to the dance works, my analysis only disentangles those references connected to the Baroque. In addition, because the Baroque has a great importance in most of Kylián's oeuvre, references to his other works are also explored. These are references that work at the intramedial level. The general aim is to have a better understanding of Kylián's baroque references, of the media involved, and of their influence on the structure and in meaning-production. Other aspects are also explored, such as their connection to the historical/cultural period and their relation to contemporary society. The material analysed is taken from two DVDs (Black and White Ballets (2000) and Nederlands Dans Theater Celebrates Jiří Kylián: Including an Introduction of the Three Ballets (2005)), and several programme notes, together with reviews of the dances. The rest of the works mentioned are to be found in the Kylián archive in Prague.

The structure of the following three analytical chapters is similar. Each deals separately with one of the dance works (Petit Mort, 1991; Bella Figura, 1995 and Birth Day, 2001). First a brief introduction to the structure of the dances and their titles is given to set the context for analysis. The explicit references are thus explored,

before moving on to the implicit references. These last references are explored through the use of Bal's deictic and Calabrese's morphological categories. Each chapter focuses on one deictic element (time, space and person) and explores it in relation to the Baroque using Caravaggio and other artists as a practical guideline, and Calabrese as a theoretical one. The order of the dance works discussed aims to highlight how, over time, Kylián's references have become more and more complex. Chapter three starts with Bella Figura (1995), the dance whose relation to the Baroque Kylián commented on. It then moves backwards in time to Petite Mort (1991) (Chapter four), to see how elements of Bella Figura were first present in this dance, and finally to Birth-Day (2001) (Chapter five) to examine how they developed in Kylián's later works.

CHAPTER 3
Bella Figura (1995)

3. Bella Figura (1995)

3.0. General introduction

The first dance work to be analysed, Bella Figura, is the one that triggered Kylián's comment on the Baroque. The 30 minute-long work was first performed by NDT I at the AT&T Danstheater in The Hague, on 12th October 1995 and is listed as number 66 in Kylián's oeuvre (Jiří Kylián Archive). A work for nine dancers, five women and four men, it features set and lighting design by Kylián, costumes by Joke Visser and sound design by Dick Heuff and Jorn Mineur. It is this last element – the soundscape – composed by Lukas Foss (1922 – 2009) and including music from four baroque composers – Giovanni Battista Pergolesi (1710 – 1736), Alessandro Marcello (1669 – 1747), Antonio Vivaldi (1655 – 1736) and Giuseppe Torelli (1658 – 1709) – that sets off Kylián's digression on the Baroque as a source of inspiration (Kylián, 2005 [DVD])[108]. In the 2005 interview with Kylián on the Nederlands Dans Theater Celebrates Jiří Kylián's DVD, he also introduces the dance work's themes: the limitations of words in expressing feelings, the

[108] To recall Kylián's words, as introduced in Chapter one: "I chose the music first and it is all baroque music. And for me… You know, actually, all three works [contained in the DVD] are based on baroque music, strangely enough. I am a great fan of the baroque time because I believe that we are all children of the Baroque. I think that all the things that we are dealing with now were more or less seeded or created in the baroque time: whether it was the Thirty Years' War, which divided Europe between Protestants and Catholics, or the French Revolution or these unbelievable giant artists who have shaped our aesthetic feelings forever and ever or the musicians; whether it was Mozart or Bach or Pergolesi or Vivaldi. They have an enormous, endless influence on our aesthetics. So I have looked for music that is in a way soothing" (Kylián, 2005 [DVD], 6:40 – 8:00).

blurring between reality and fiction, and the fluidity of identities (Kylián, 2005 [DVD]).

In this analysis, I refer to three sets of programme notes. The first programme is for an event called Bridges of Time at the Lucent Danstheater in The Hague on 3rd June 2006 in which all three NDT companies participated. Among other celebrations, the evening presented NDT III's last performance, after fifteen years of activity. The evening opened with a retrospective film about the senior company entitled Bridges of Time. Bella Figura was the second work programmed[109]. The second set of programme notes is from the Semperoper Ballet re-staging in Dresden that I saw live on 2nd November 2012. Also used as a source is the promotional video, containing an interview with Kylián, uploaded to the Semperoper Ballet YouTube channel. In this case the dance was first of a triple bill[110]. The third set of programme notes is from a restaging by the Boston Ballet that I saw in London on 5th July 2013. The work was also part of a mixed bill and this time, closed the evening[111]. The following analysis therefore draws from my experience of the live performances and of the DVD version recorded by NDT in 1998[112]. This chapter begins with a brief introduction to the structure of the dance work and

[109] The other works were: Chapeau (2006) danced by NDT II and celebrating the 25th H.M. Queen Beatrix Jubilee and the 30th anniversary of Kylián with NDT, and NDT III's Birth-Day (2001).

[110] The work was followed by Helen Picket's Zwischen(t)raum: Hans Werner Henze: Das Vokaltuch der Kammersängerin Rosa Silber (2012) and Ohad Naharin's Minus 16 (1999).

[111] The other dance works were William Forsythe's The Second Detail (1991) and Christoper Wheeldon's Polyphonia (2001).

[112] Even if the DVD version allows for the dances to be viewed multiple times, it has inevitable limitations. Some details necessary for interpretation can in fact be absent.

its title. Next, its explicit references are explored – music, in this case – before moving on to the implicit references found in movement, light and costumes. Finally, particular attention is paid to spatial deixis. The other deictic categories of Time and Persona are discussed in less detail.

3.0.1. Structure

The following scheme (Scheme 3) and narrative description of Bella Figura are intended for the reader as a visual aid to understand the structure of the work. 'A' stands for Act, 'S' for Scene, 's'' for sequence and 'C' for Couple. The numbers after the letters do not stand for a particular couple but indicate their order of appearance. The numbers in brackets after the sequences (s') correspond to the numbers of dancers on stage, whereas the horizontal lines mark an overview of the blackouts.

Bella Figura (1995)

- **Prologue I (Pre-prologue)** (0:00 – 1:24)

- **Prologue II** (1:25 – 2:46)

- **A1**
  - **S1**
    - Couple 1: man from prologue (2:47 – 7:03)
    - Couple 2: side way curtain (7:04 – 8:40)
    - Couple 3: blue light (8:41 – 13:26)
    - Couple 4: woman in red (13:27 – 17:09)
  - **S2** (in red)

    - s'1 (3) (17:10 – 19:22)
    - s'2 (all) (19:23 – 21:07)
    - s'3 (2) (21:08 – 24:16)
  - **S3** (in black)
    - Couple 1 (24:17 – 25:09)
    - Couple 2 (25:10 – 26:27)
    - Couple 3 (26:28 – 27:16)
    - Couple 4 (27:17 – (27:25) 29:55)

Scheme 3

As can be seen from the scheme, the dance work has a double prologue[113]. The work begins with the dancers already on stage, rehearsing, while the audience enters the auditorium (Prologue I); therefore there is no horizontal line indicating a blackout at the beginning. This comes only at the end of the scene. Other blackouts occur after Prologue II and in the middle of the dance, right after the second Scene (S2), before Sequence 1 (s'1). This literally cuts the dance in two. Mirroring the low-key entrance, the work ends with the dancers walking off stage as the lights slowly fade. A similar device is used in the next dance analysed, Petite Mort. A word of caution: in Scene 1 (S1) the sequences are classified as couple dances, whereas in reality, in most cases, they start as duets but the couples are quickly joined by one or more dancers. This occurs with Couple 1, Couple 3 and Couple 4.

I will now add a few verbal images to complete the scheme above: Prologue I, or the Pre-prologue, presents the dancers rehearsing sections of the performance while the viewers take their seats in silence. Suddenly, the music starts and the dancers stop,

[113] The scheme is an adaption for dance of Antonella Gatto, Giovanni Capello and Walter Breitenmoser's dramatic syntax (2007). Their analysis of the story-plot relation (or telling-showing) focuses on how the narrative material is distributed in theatrical works, which scenes are represented on stage and which are only recounted verbally. The study has clear semiotic influences and follows Genette's Figure III (1972) and Narrative Discourse (1980). A few words of caution to the scheme must be added: when compared to dance, a theatre work's subdivision into segments is easier, as it usually follows the entrances and exits of the main characters – at least in the examples provided by Gatto, Capello and Breitenmoser, which are mostly limited to Goldoni's period (1707 – 1793). These might vary when analysing contemporary theatre. In dance this is problematic. Other elements (new music or a change in the lighting) can signal a new section or change of mood, so the schemes have been created accordingly. For example, in Petite Mort the change of light creates a new sequence between the S2 Group and the dancing of C1 (S2). In Bella Figura, on the other hand, the change of lighting determines a new sequence, such as between S1 C2 and C3.

freezing in position while the curtains descend on stage. When the lights come on again (Prologue II), the stage is divided in two. On one side, a woman is suspended, embraced by the closed curtains. At times she escapes from their grip, running towards the audience gasping silently, only to return to the curtains. On the other side, a gap is left open by the curtains and in it a man in a shoulder-stand pose moves his legs slowly in the air. Act 1 starts as the curtains open and the first couple (C1) enters. After a brief movement sequence together with the man from the previous scene, they leave the stage to the next couple. C2 dances from stage left to right, separated by the curtains closing sideways between them. As the curtains swing open, the light turns to blue and a third couple (C3) slides in. After a short dance, they leave the stage to a fourth couple (C4) that is quickly joined by a topless woman wearing a red skirt. Towards the end of this sequence, the curtains slowly come down while seven dancers, men and women, all topless and in skirts, join together at the middle of the stage. The second Section (S2) starts, with the dancers holding the descending curtains in their arms so that only the dancers' feet remain visible. As the curtains are released, three dancers come to the front, (S'1) performing a short sequence. The whole group (nine dancers) repeats the same sequence when the curtains open again (S'2). The scene ends with two dancers on each end of the stage pulling the curtains closed (S'3). As they disappear, the whole stage is visible again. Two braziers burn on each side, in the back (S3), and in this sombre atmosphere four couples overlap one another rapidly, with just over one minute for

each duet. The dance ends with the last couple (C4) slowly walking off stage in silence.

3.0.2. Making a good impression: title and themes

As Kylián explains in the interview and as can be read in the 2012 programme, the work's title comes from the Italian *fare una bella figura* (Kylián, 2005 [DVD]). The expression literally means to 'make a beautiful figure'. Originally, it derives from the French and indicates the way in which a person makes himself noticed by others (Premoli, 1989). Nowadays it is translated as 'making a good impression'. The expression is very close to Baldassare Castiglione's (1478 – 1529) Renaissance notion of *Sprezzatura*, or Nonchalance, presented in Il Cortegiano (1528). Castiglione's widely translated book remained influential in European courtly settings throughout the Renaissance and the baroque period (Burke, 1995). In Italy, his thought deeply shaped the whole of society and its traces are still visible today (Burke, 1995). Kylián's expression of this concept is more fully understood in the light of Castiglione's writings [114]. In the book, the author advises the apprentice on how to become the perfect courtier[115]. In particular, Castiglione urges him to copy only graceful habits, refusing all sorts of affectation: "[a]nd even as in green meadows the bee flits about among the grasses robbing the flowers, so our Courtier must steal this grace

[114] Even though no direct linguistic connection could be found, the pervasiveness of Castiglione's ideas in Italian society makes this a safe assumption.
[115] The English version, The Book of the Courtier, was published in 1561 by Thomas Hoby.

from those who seem to him to have it" (Javitch, 2002, 32)[116]. In addition, it is important to adopt an attitude of studied effortlessness in every single action "and (to pronounce a new word perhaps) to practice in all things a certain *sprezzatura* [nonchalance], so as to conceal all art and make whatever is done or said appear to be without effort and almost without any thought about it" (Javitch, 2002, 32, square brackets in the original text)[117]. The difficulty of the task and the ease of its execution would thus expose the gracefulness: "[a]nd I believe much grace comes of this: because everyone knows the difficulty of things that are rare and well done; wherefore facility in such things causes greatest wonder" (Javitch, 2002, 32)[118]. This greatly influenced the formality of baroque court life and society.

Fare una bella figura can therefore be seen as a contemporary interpretation of Castiglione's *sprezzatura*[119]. Today's expression, though, is slightly different in meaning. In present use, it is seen as a reaction rather than a conscious action and describes the successful coping with an unforeseen adverse situation. In the interview, Kylián explains that the concept perfectly describes the general condition of dancers and performers, as they have to put on what he calls a 'brave

[116] From the original version in Italian: "rubare questa grazia da que' che a lui parerà che la tenghino" (Preti, 1965, excerpt XXVI: 24).
[117] The original Italian version: "usar in ogni cosa una certa sprezzatura, che nasconda l'arte e dimostri ciò che si fa e dice venir fatto senza fatica e quasi senza pensarvi" (Preti, 1965, excerpt XXVI: 24).
[118] The original Italian version: "[d]a questo credo io che derivi assai la grazia; perché delle cose rare e ben fatte ognun sa la difficultà, onde in esse la facilità genera grandissima maraviglia" (Preti, 1965, excerpt XXVI: 25).
[119] It is also the essence of ballet. Ballet performance should seem to be effortless, and in Kylián's works the dancers produce astonishing partnering sequences, apparently effortlessly. They are nevertheless more 'grounded' than dancers of companies that are predominately ballet-oriented.

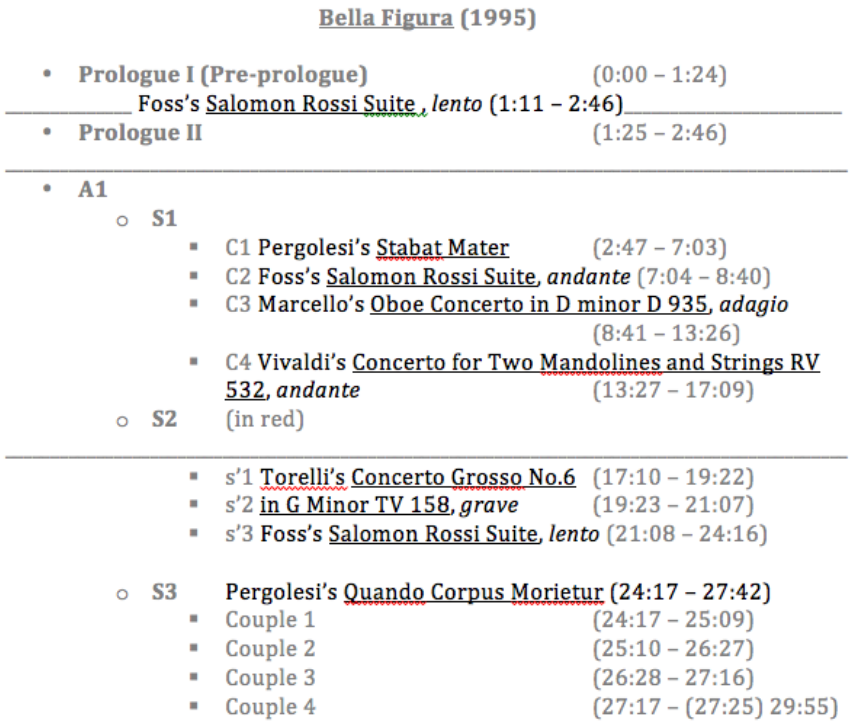
face' and conceal personal matters (and perhaps physical difficulty) in order to perform (Kylián, 2005 [DVD]). Paradoxically, it is what is hidden that defines them as artists. According to Kylián, performers must disconnect from their individual experiences only to wear a transcendental version of these. With the dance work, Kylián intends to draw attention to this apparent paradox, which is generally ignored by the audience. The work also prompts a general questioning of the difference between performance and life. This is present throughout the dance work, and so illustrates how the connection between the position of the object and subject are similar to the baroque sensibility in art, as introduced in Chapter one with the discussion of Bal's use of deixis. This facet is explored more clearly in the analysis of the deictic elements at the end of this chapter.

3.1. Explicit references: music

The first element to be analysed in detail in terms of its direct reference to the period is music that I consider an example of Böhn's quotation of expression[120]. Kylián (2005 [DVD]) describes music as the inspiration and structural force of the dance. For Bella Figura, he chooses six well-known music pieces by five baroque composers and one contemporary work, arranging them as follows: Lukas Foss's Salomon Rossi Suite (1974), *lento* (1:11 – 2:46); Giovanni Pergolesi's Stabat Mater (1736) (2:47 – 7:09); Foss's Salomon Rossi Suite *andante* (7:10 – 8:39); Alessandro Marcello's Oboe Concerto in D minor D 935

[120] The music is reproduced without being altered and there is no mention of a special occasion in which this work has been performed.

(1717), *adagio* (8:40 – 13:27); Antonio Vivaldi's Concerto for Two Mandolines and Strings RV 532 (ca. 1716), *andante* (13:28 – 17:09); Giuseppe Torelli's Concerto Grosso No.6 in G Minor TV 158 (1698, 1709), *grave* (17:42 – 21:08); Foss's Salomon Rossi Suite, *lento* (21:09 – 24:16); and Pergolesi's Quando Corpus Morietur (24:17 – 27:42). A visual representation of this can be found in Scheme 3a.



Scheme 3a

As will be discussed later in the chapter, the dance opens in silence, which creates a particular effect. Something similar also occurs in Petite Mort. I will now address the selection and organisation of the dances, with particular attention to Kylián's use of Pergolesi and Foss for structure.

3.1.1. Musical selection and organisation

Kylián (2005 [DVD]) underlines Pergolesi's importance to the structure of the dance work. He explains how the music sequences are rearranged so as to create a circular structure enclosed by the first and last section of Pergolesi's Stabat Mater. Besides being the only examples of sacred music, the Stabat Mater excerpts are also the only ones that are sung. On the other hand, and as explained in more detail below, Foss's Salomon Rossi Suite is barely perceptible and serves as a transition between sections.

3.1.1.1. Pergolesi's Stabat Mater

A sacred hymn dedicated to the Virgin Mary, the Stabat Mater was composed in Italy around the late 13th Century. The twenty-stanza-long Latin poem is part of the Marian veneration (Gy, 2012), and has been set to music several times – by Scarlatti, Pergolesi, Haydn, Rossini, Verdi and Pärt, to name a few (Lingas, 2012). Kylián uses the first section of "Stabat Mater", which also gives the title to the sequence, as well as the last section ("Quando Corpus Morietur") of Pergolesi's version for soprano and alto.

Giovanni Battista Pergolesi (1710 – 1736) was an Italian composer educated in Naples. Made into a Romantic tragic hero after his early death, his compositions both sacred and secular gained great recognition (Huckle and Monson, 2001)[121]. His most famous works are La serva padrona (1734) – an intermezzo that travelled Europe with

[121] Pergolesi was deformed by tuberculosis and probably died very young because of it. In the Romantic period many works were falsely attributed to him posthumously.

opera companies – and the Stabat Mater (1736) (Arnold and Roche, 2012). Composed in 1736, the Stabat Mater is an example of Pergolesi's dramatic skills (Huckle and Monson, 2001, 394)[122]. The first stanza introduces the setting: the Virgin Mary stands crying at the foot of the Cross. The text, in third-person narration, is repeated twice and expresses the view of an external observer: "Stabat mater dolorosa juxta crucuem lacrimosa dum pendebat filius"[123]. On listening to the music sequence, the repetition gives a particular effect. At first the voices seem to introduce the scene, but through repetition their singing becomes more intense, conveying the impression of a group of mourning women.

The sense of roundness in the structure comes from Kylián's choice of closing the dance with Pergolesi's final sequence, "Quando corpus morietur"[124]. In this last section, the narrator – in the first person – promises to rely on God's mercy when his time has come. The closing Amen sequence has been cut, presumably because it was considered too lively (it is *presto assai* compared with the rest, which is *largo assai*), as well as too obviously associated with religion. As in baroque opera, most religious baroque music begins in the middle of the action, conveying the impression of being caught between the

[122] In clear competition with Scarlatti's version, it was said that "the work stirred considerable controversy at home and abroad for its religious property and musical style" (Huckle and Monson, 2001, 394).
[123] Literally: "the mother stood painfully crying in front of the cross where her son was hanging".
[124] The whole sequence is "Quando corpus morietur, fac, ut animae donetur paradisi gloria", literally: "When this body will be deceased, please allow this soul in the glory of Paradise".

actors (Lewis and Fortune, 1975)[125]. This is a typical feature of baroque music: it is conceived as a dialogue, expressing emotions through words and music. Thus, the last sequence captures the character's consolation as he offers his soul to God in the promise of Heaven. The quiet tone of the section is associated with the privacy of death, and is juxtaposed to the celebratory Amen closing sequence omitted in the dance work. In contrast some reviewers' arguments (Simpson, 2002), the subject of the dance work is clearly associated with the text of the hymn, devoid, however, of its religious content. In fact, Kylián chooses the music for its consolatory qualities, (Kylián, 2005 [DVD]) also evident in the hymn's text.

The circular structure of the dance seems to imply two things. First, what is in between the first and last section of Pergolesi's music becomes part of Kylián's own version of the 'Stabat Mater', or his version of the symbolic quest to find consolation in this life. On the other hand, thematically, the focus on death within the sequence associates the dance with the *memento mori* in a constant quest for life's meaning. At the beginning of the work, the dancers rehearse on stage, signalling a blurring of reality and fiction. Questioning reality and appearance, Kylián underlines how we constantly play a role and how there are only very few moments of extreme sincerity, such as at the end of one's existence, when the mask is dropped. Death has the

[125] Examples of this *in media res* are those composed by Johann Sebastian Bach. Bach composed several cantatas in which the character speaks directly, as in BWV 213 "Ich will Dich nicht hören", literally "I do not want to hear you", from Die Wahl des Herkules (1733), in English, Hercules' choice; or in the Recitative 'Siehe, ich stehe vor der Tür und klopfe an' of BWV 61 Nun komm der Heiden Heiland (1714); Come Redeemer of the Gentiles in English.

power to tear illusion and reality apart. Through the analogy between the stage and the real world, the dance also becomes associated with the Shakespearian 'All the World's a Stage' motif (from the monologue (II. Vii, 139-66) in As you Like It (1603) (Delahunty and Dignen, 2012)). Characteristic of baroque poetics, the *theatrum mundi* is where "the illusory nature of the world – a world as theatre" is exposed (Ndalianis, 2004, 15).

3.1.1.2. Lukas Foss's Salomon Rossi Suite[126]

As well as baroque music, Kylián also uses a contemporary source that is historically inspired[127]. Lukas Foss's composition is an essential element in the structure of the dance. A student of Hindemith, Foss (1922 – 2009) became the youngest professor of composition at the University of California (Perone, 1991). He experimented with improvisation and chance technique as composition methods and produced several postmodern reworkings of earlier historical sources such as Baroque Variations (1967) and the Salomon Rossi Suite (1974) (Griffiths, 2012)[128]. This last work is inspired by the Italian Jewish composer and violinist Salomone Rossi (1570 – 1630) who produced music in both Renaissance and baroque style (Sadie, 2001). The six

[126] The English 'Salomon' and the Italian 'Salomone' are contemporary spellings of 'Salamone'. The composer's name is Salamone Rossi and in the suite title, Foss uses the English spelling 'Salomon'.

[127] At the musical level this is an intramedial reference to Rossi. It is not possible to know whether the reference is at the level of form or whether Foss uses extracts of Rossi's music. At the level of dance, this remains an explicit reference.

[128] Foss's music underwent several phases (Chase and Wright, 2001). The Suite is part of his postmodern approach evident in his later works. In Baroque Variations (1967) for example, "the original music [of Handel, Scarlatti and Bach] is fragmented and distorted" (2001, 116) and contains jokes as well: the name 'Bach' is spelled out in Morse code. Similarly, Bach introduced his names into some of his works (Eaton and Jeffcock, 2013 [video]).

movements of Foss's work (*moderato con moto*, *allegro*, *andante*, *allegro sostenuto*, *lento*, *allegro*) are based on a Symphony, a Gagliarda and a Sonata by Rossi, and are clearly in baroque style as regards their melody and tempo (Perone, 1991).

Of this musical work, Kylián uses only two movements, *lento* and *andante*, placing them at three moments of transition in the dance work: first, at the very beginning when the dancers stop at the sound of Foss's *lento*. The same music sequence also forms the background for Prologue II, thus shifting the soundscape from silence to Pergolesi's music. Second, Foss's *andante* follows the "Stabat Mater" and third, the *lento* introduces the "Quando Corpus Morietur" section. Foss's sequences are thus always used as transitions. In particular, the *lento* section, repeated at the beginning and at the end of the dance, contributes to the sense of unity. The sequence is particularly slow, thus preparing for the mood of Pergolesi's music. On the other hand, the harp 'pizzicato' of Foss's andante section provides a transition out of the solemnity of the "Stabat Mater" into the non-legato of Marcello's Oboe Concerto.

3.1.1.3. The other works of music

As concerns the other musical works used: the second section by Alessandro Marcello (1669 – 1747): Oboe Concerto in D minor D 935 (1717), *adagio*, maintains the slow and expressive mood of Foss's *andante*[129]. Marcello's music is followed by Antonio Vivaldi's Concerto

[129] The oboe concerto, also transcribed by Bach, was falsely attributed to Benedetto (Selfridge-Field, 2001, 809). Marcello, a Venice nobleman and the older brother of the

for Two Mandolins and Strings RV 532 (ca. 1716), *andante*, which re-proposes the pizzicato of Foss's *andante*[130]. The dance presents the seldom-used mandolin, an instrument typical of the Lombard region, which perfectly suits the melody and the typical rhythmic syncopation of Northern Italy (Talbot, 2001, 823). The pizzicato central feature in Vivaldi is not present in the next sequence: Giuseppe Torelli's Concerto Grosso No.6 in G Minor TV 158 (1698, 1709)[131]. The introduction of the music is in fact very similar to Foss's *lento*. Torelli was internationally renowned, and he travelled extensively. The piece is a Sicilian dance composed while he was "*maestro di concerto* for the Margrave of Brandenburg at Ansbach" (Schnoebelen and Vanscheeuwijck, 2001, 616), whose sequence is repeated twice. It is also the only quick movement in the dance.

All the music sections have been composed in the Baroque. They have typically baroque structures with contrasting elements and variations of ornaments. Despite the different tempi, the music sections convey particular sonorities associated with the period. The

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better-known Benedetto Marcello, was a politician and composer (Selfridge-Field, 2001, 809). A member of the Accademia degli Animosi and collector of instruments (Selfridge-Field, 2001, 809), his works "reflect difference in orchestral practice and instrumental figuration […] particularly about instruments selection (the use and choice of woodwind) and continuo practice (which instruments to use, when to omit it altogether)" that is "more characteristic of France scoring early in the century, or Saxon taste of the 1720s, than of Venetian or Roman practice" (Selfridge-Field, 2001, 809).

[130] Another Venetian, the extremely prolific Vivaldi (1655 – 1736) greatly influenced the concerto culture between 1710 and 1730. Vivaldi's music achieved an exceptional international fame as evidenced by the many publications of the period (Talbot, 2001, 818; Sadie, 2001, 818). Vivaldi's music deeply influenced Bach – in particular, "his techniques of thematic integration – the reprise of the first solo idea in the final episode and the use of ritornello fragments to accompany the solist" (Sadie, 2001, 821).

[131] Torelli (1658 – 1709), born in Verona, is considered a major innovator "for the instrumental concerto and for the repertory of trumpet and strings in Bologna" (Schnoebelen and Vanscheeuwijck, 2001, 615).

music-scape as a whole thus recalls the period and concurs in producing the effect of baroque atmosphere, further refined by the use of movements, costumes and light.

3.2. Implicit references: movement, costumes and light

As I have argued in the previous chapter, in the dance works the explicit references highlight the presence of implicit ones. These are less evidently associated with the Baroque. In Bella Figura they are found in movement, costumes and lighting design, and are examples of formal imitation, evocation and Transmediality. There are both examples of Böhn's quotation of form and expression. As a reminder, Böhn distinguishes between 'quotation of statement', 'quotation of expression' and 'quotation of form'. In the first category the focus is on the specificity of the situation, usually a single particular instance; in the second case the interest is on the typical object/situation referred to. The last item encompasses the modality or the way in which a text is structured.

3.2.1. Movement

In order to discuss movement, it is important to examine what classifies a movement as related to the Baroque and how that classification occurs. The first aspect of the question deals, for instance, with which elements of the movement (dynamics, floor patterns or place of articulation, to mention a few) point to the period. The second, on the other hand, gives validation to the first observation by explaining the relationship between reference and referent. There are

different aspects of movement that can be taken into consideration. For this analysis, I will discuss several elements: movement quality is considered together with the coordination of particular body parts, the patterns on the floor and in the kinesphere. In addition to these, possible direct allusions are also analysed. Gestural signs, such as the act of looking far away, function through associations and strongly influence the production of meaning[132]. Lastly, references to mid-eighteenth century dance are also examined in relation to the group sequence (S2). This scene can be described as a mixture of the two main dance styles of the period.

Kylián's dances demonstrate a precise technical vocabulary and a particular flow in their movements. Therefore this analysis uses terms taken from both ballet and modern dance in order to focus on the steps. To illustrate the flow, meanwhile, simple dynamics and effort descriptions taken from Laban movement theories (such as the notion of the kinesphere and the effort graph) are given. This combined approach has the advantage of maintaining focus on the shapes produced, but at the same time considering the movements' dynamic qualities. To set an additional and final premise before beginning the analysis, it is difficult to draw a clear line dividing form and content. At least in dance, movements are generally made in order to evoke meaning. Sometimes the difference is clearer than others. Mime, for example, can be considered as foregrounding meaning, whereas ballet

[132] Fischer-Lichte defines dance as a form of theatre in which proxemic signs are the main vehicles for the transmission of meaning. The way in which the dancers relate to space conveys meaning. Gestural signs in dance are seen in "their function as proxemic signs" (1992, 62).

technique focuses on form. Still, they both share the function of producing meaning. Form can influence content and vice versa. This of course influences my distinction between "quotations of statement" and "quotations of form". Still, I consider as "quotations of statement" those instances that reference a specific work of art, such as in Bel's Lutz Föster. "Quotations of form" are instead considered those instances when only one element – step or movement quality – is referred to.

When extending and generalising Bal's comment on David Reed's works, in the case of some artworks one has to consider how they possess "something excessive that spills over from form into content and that turns narrative around by 90 degrees, something to do with surface and reality, with present and past times" (1999, 4). Bal is referring here to Reed's Studies after Domenico Fetti's "Adoring Angels" (1995). In this work Reed reproduces certain features of Fetti's painting – forms, and the use of light and space. When placed side-by-side, Reed's images inevitably influence the perception of their source. Similarly, in Kylián's works, form and content cannot be seen as totally separate, since the choreographer views them as equally important (Guzzo Vaccarino, 2001, 126). Considering all the aspects listed above, at the level of the movement, two connections to the Baroque become evident in two categories: first, in how the movement material is performed (Böhn's quotation of forms or Rajewsky's intermedial reference to a system) and second, in the direct allusion to facts and

events (Böhn's quotation of expression and statement or Rajewsky's individual intermedial references)[133].

I will begin by looking at the way in which the material is performed in the duets, although some comments also apply to the group sequence. In particular, I will argue that the movement elements observed pertain to Calabrese's morphological classes of 'Instability and Metamorphosis' and of 'Knot and Labyrinth' (1992). The fluidity of image portrayed by the dancers can be associated with the first category, whereas the second category is evident in the intricacy of the movement sequences. In addition, as the dance is characterised by sensual sequences, a discussion of sensuality is introduced before Calabrese's categories are examined in detail. This element, overlooked by Calabrese but highlighted by Martin (1977), is a key characteristic of the baroque period. These three sections (on Sensuality, Instability and Metamorphosis and Knot and Labyrinth) encompass a discussion of modality, or in Rajewsky's and Wolf's terms, examples of Transmediality (Böhn's quotation of forms). This is followed by an analysis of possible direct references – those gestures that can be reconnected to the period and might be defined by Rajewsky as intermedial references to individual instances (Böhn's quotations of

[133] Wolf does not distinguish between system-wide or individual references, as Rajewsky does. Rajewsky's distinction claims that an individual reference to a work is also necessarily a reference to a system. The first category mentioned above points to an elaborate way of conceiving movement in dance, corresponding broadly to Carroll and Banes' (1999) third and fourth category, or conditional specific and conditional generic representation, whereas the latter is more direct and can be reconnected to the first and second categories, unconditional and semantic representation. With these categories Carroll and Banes try to explain how meaning is transmitted in dance, appealing to the notion of representation and the closeness or distance of the represented object from reality.

expression). The movement analysis ends with a separate section dedicated to the group sequence as an example of a direct reference to the dance of the baroque period.

3.2.1.1. Sensuality

Martin (1977) identifies an increase in sensuality as a characteristic of baroque art. The use of the term 'sensuality' is in this case broad, and is linked to a general attention to 'naturalness' in baroque paintings and sculptures, but also to their frequent sexual allusions. I interpret 'sensuality' in a similarly broad way. By 'sexuality' I understand clear references to sexual intercourse, whereas sensuality spans the distance between eroticism and what is perceived by the senses. I consider sensuality as described by Martin as an example of a transmedial element connected to the Baroque (in Böhn's terms this is a quotation of forms). Typical of baroque art is lifelikeness of figures that verges on excess and goes beyond the limitations of the medium. In Bernini's The Rape of Proserpine (1622), the imprint of Pluto's hand holding Proserpine's thigh can be seen[134]. The artist seemingly made the marble as pliable as flesh. Caravaggio, on the other hand, used real sitters, often individuals from the lower classes, and prostitutes, thus recontextualising revered religious figures. In the same way, Kylián's works are also impregnated with a heightened sensuality, related both

[134] Hibbard's (1990) description of the sculpture is as follows: "[t]he texture of the skin, the flying ropes of hair, the tears of Persephone, and above all the yielding flesh of the girl in the clutch of her divine rapist initiate a new phase of sculptural history" (45). Bernini's "approach strives above all for immediate and total impact upon the observer. In order to achieve this he needed to resolve the action as completely as possible upon one point of view. [...] but unlike either painting or relief, the group in the round gains by the spatial immediacy of three full dimensions and by rich secondary views" (Hibbard, 1990, 48).

to the senses and the sexual, a point also discussed in the analysis of Petite Mort (Chapter four). This becomes obvious in the sense of touch and in the high degree of physicality shown in the duets. In Bella Figura, the humanity of the dancers is at stake, as embodied in their physicality. The dancers are not disembodied theoretical ideals, as in some of the work of other contemporary choreographers (Forsythe and Wayne McGregor, for example) but human agents. In general, all partnering sections are individual and very sensual, emphasising a heterosexual alignment (there are only very rare and brief instances of same-sex partnering). The dancers are seen interacting, chasing and rejecting each other, as real couples would do, with an erotic tension that is never totally explicit. This is particularly clear in those partnering sequences with acrobatic steps that require great physical closeness and trust, but also in how the partnering is initiated, in the dynamics of the movements and the movement choice[135].

If sensuality is so diffuse, this is partly due to the fact that hands are seldom involved in the partnering, heightening the impression of intimacy. In many cases it is the man's head that leads contact with his partner by moving her legs or arms. These clearly convey intimacy, but the effect is not as direct as in the few cases in which the man caresses her buttocks or back with his hand. Direct sexual allusion such as in S1 C3 (9:42) in which the female dancer is standing behind her partner and her leg goes between the man's open legs up towards his groin, are

[135] Something similar can be seen in Bigonzetti's Caravaggio, even though I argue that in this last work there is less attention to touch when compared to Bella Figura.

few and fleeting, without any particular weight attached to them. Most often the erotic is diffuse and can be connected more to sensuality than to pure sexuality. There are many instances where this can be interpreted as sensual affection rather than sexual attraction: for example, the female dancer embracing her partner when he is performing an arabesque or a side attitude (in S1 C3 11:23 and 12:31). This is transformed into a hug as his leg is released on the floor and the impression is one of affection, almost consolatory in tone.

Sensuality is also conveyed by the dynamics of the interactions. Again in Petite Mort, in some of the duets, there is a special care taken when dealing with the partner's body. A quick movement towards the partner is slowed down right before contact, such as at the beginning of S1 C3 where the dancers carefully lift one another. The touch is light, a calculated interaction, and the impression is of carefully posing the limbs on the other's body. This is contrasted by other interactions in which the sensation is reversed, giving the impression of aggression, such as in S1 C1 (4:54) when the man grabs his partner's leg in arabesque and uses it to pivot her. The movement requires force to be executed and the dancer is not hiding this. In S1 C4, as well, towards the beginning of the extract, the female dancer kicks her leg in a *battement devant* and as the leg comes down it lands on the man's shoulder and bends around his neck. There are also examples of a mix of these two dynamics. Some of the movements require a slow and bound start for both partners coupled with a very quick resolution, usually when the female dancer is thrown. This can also be seen in S1

C4 (9:14). The two dancers set up resistance with circular movements around their axes to prepare for the female jump. A quick and free whip movement counterbalances the earlier bound and sustained effort. In this case, the sensuality lies in the build-up of the movement.

Besides dynamics, sensuality and intimacy can also be transmitted through the choice of movements. Alongside the examples given above of the physical aspects of sensuality, there are instances of a more symbolic nature such as two dancers seeming to become one body. At the beginning of S1 C3 (8:59), for example, the two dancers execute waving movements as one unit. The movement originates from the woman and is transmitted to the man who follows and sends it back to her. The sequence presupposes and conveys great closeness and sensuous awareness. In another example, S3 C3 (26:30), towards the end of the dance, two dancers, a man and a woman, perform waving movements in canon. In addition, the many off-balance poses created during the partnering require the evident attunement of the dancers. In these cases, through the use of weight and force they form one balancing unit, creating a tension that can be interpreted as a form of sensual connection. This also heightens the dancers' physicality. In S1 C3 (10:36), the man in a second position faces front and holds the hands of the woman. She comes into an off-balance side extension. Later on in S3 C2, both dancers are able to lift one leg off the floor while leaning into each other (25:49). She is in a split with her front foot on his chest, whereas he lifts one bent leg to the front. The pose

underlines their physicality, as it can only be reached with great force on the part of both dancers.

3.2.1.2. Instability and Metamorphosis

Throughout the work, the dancers are characterised in a way that Calabrese's category of "Instability and Metamorphosis" helps to describe. This is another example of baroque transmedial element connected to form. Calabrese's main argument is that repetition and excess only highlight the instability of contemporary structures. The category of Instability and Metamorphosis discusses these concepts at the level of the morphological structure. In general, as repetition renders a system unstable, this is bound to find another order through metamorphosis. Calabrese reconnects the phenomenon to our contemporary understanding of the universe as fragmented. The lack of absolutes (good or bad) brings localised behaviours into focus: "[i]n other words, while the project of describing and explaining nature as a concatenation of 'behaviors' generated by a small number of repeated rules has failed, the idea of a fragmentary universe composed of local behaviors that differ in their quality has made its appearance" (Calabrese, 1992, 144). Reality is in constant transformation and is consequently perceived as offering no fixed points to hold onto. Calabrese also observes that in contemporary society the dissociation between morphological forms and categories of value is completed so that, in simplistic terms, in popular culture the beautiful no longer equates to the good. The uncertain link between categories is reflected

in the appearance of a new poetics in which definitions of forms and values are variable. An example is the creation of an interest in monsters – from films such as Steven Spielberg's creature E.T. to the mathematical monsters of fractals[136]. In the duets, the dancers depict constantly shifting 'characters'. They capture the unexpected side of human behaviour, coming even closer to reality. Furthermore, in the duets the dancers morph between the animal, the mechanical and the human.

Taking a closer look at human metamorphoses, Bella Figura is a plotless choreography whose duets evoke a particular atmosphere[137]. Similarly to Petite Mort, the stage is populated by 'fluid' characters whose behaviour metamorphoses so quickly that no distinct narrative can be recognised. Some sequences resemble the fast-forwarded dynamics of a couple's relationship: the two lovers meet, reject one another, part and get together again. These sequences are extremely short, encompassing many different and at times contradictory actions. For example, in S1 C3, towards the end (12:30) the woman embraces her partner while he is in an attitude to the side; she then pushes him away as if in rejection, only to jump into his arms immediately afterwards.

[136] Calabrese also argues that instability runs on all three communicative levels and in particular, instability as content is linked to unstable structure and perception. An example is Italo Calvino's If On a Winter's Night a Traveller (1979): the novel is formed by several unconnected tales with similar structures that do not converge into a conclusion.

[137] The dance cannot be considered abstract as it focuses on human beings moving on stage rather than on an abstract idea.

In addition, the couples' behaviours are not always human but can also shift to the automaton or the animal. The association with animals is seen when dancers interact without using their hands. Grabbing is an action connected with human behaviour, but if, alternatively, the same interaction is initiated with the head, the impression given is that of an animal. In S3 C2, towards the beginning of the duet (25:20), the male dancer puts his head behind the extended knee of his partner standing in front of him and guides it to a side attitude. Something similar occurs later in the same duet (25:42) when the man, after having bowed forward, puts his head between her legs to start the lift. He then carries her torso on his back. In sequence S1 C3, instead, one dancer walks animal-like on her hands and knees while the other holds his hands on her lower back[138]. The effect is that of a dog on a leash. The balance is re-established as the dancers switch places.

The other non-human state is that of the human-like being in the form of a mechanical doll or puppet. Like the animalistic image, this suggests a higher degree of agency on the part of one dancer over another. In S1 C1 (3:30), for example, the woman is lifted and redirected towards another trajectory: while lifted, her legs bend and extend in each new direction like a sprung toy. In this sequence, it is the man who is mostly involved, whereas the woman, apart from the leg movements, is completely still. As well as the automaton with its

[138] Even though in the interview (SemperOpern, 2012), Kylián reveals that he considers genders to be complementary, these sequences emphasise that our animal side should be taken into account.

scatty dynamics, there is also the puppet with collapsing joints. Usually a feminine metamorphosis, there are also a few masculine examples such as in S1 C4. If the transformation occurs during a partnering sequence, there is usually a point when the 'automaton' rebels: in S1 C4 (16:34), after being manipulated carelessly for a long time, the female dancer reacts by trying to strangle her partner. Interestingly, one would think that this association with the non-natural would estrange the viewer, but even if this last duet has the longest doll-like sequences, the characters portrayed are perceived as more human. In the sequence together with the mechanical section, several human behaviours are recognisable: there is a leitmotif of adjusting each other's shoulders, but there are also clear gestural signs like the strangling or the hands moving on a horizontal plane and signifying a split or discontent with the other. The sequence also differs from the other duets in being highly ironic, as discussed in more detail later in this chapter (3.2.1.4.), and so are the automata.

3.2.1.3. Knots and Labyrinth

The other Calabrese pair recognisable in this dance, as well as in Petite Mort, is that of the "Knot and the Labyrinth". Characterised by Calabrese as being typically Baroque, this morphological category deals with the formal complexity of surfaces. I consider this to be another example of the baroque transmedial element connected to form. Calabrese observes that labyrinths, and the related figures of the knot, the curving line and the braid, are ordered complexities that

simulate forms of chaos. Labyrinths in fact differ from other chaotic forms of nature in that they do not promote the transformation of a system. They can only be seen as a metaphor for movement and rhythm and, more generally, they offer a loss of overall vision, and so the pleasure of being lost, and of solving a problem. Calabrese argues that they are primarily formal motifs, as in Eco's The Name of the Rose (1980) labyrinth, but they can also be structural figures. The famous Encyclopaedia Einaudi is one example, as it developed thematic knots instead of the usual single entries with a maze of paths between entries. The television series Dallas is also based on the labyrinth in terms of its structure. Calabrese sees the knot and the labyrinth as "signs of a more universal, metahistorical baroque" that re-appear in historical moments characterised by a "sense of loss of self, of shrewdness, of acuteness" (132)[139]. Besides Calabrese, among the many studies discussing the importance of the labyrinth in baroque art, I confine myself to Deleuze (2006) and Ndalianis, for the sake of brevity (2004). For all three authors, the use of a labyrinth has a double intention: "the loss of an overall vision of a rational path and, simultaneously, the opportunity to use our intelligence acutely in order to solve the riddle and, thus, rediscover order" (Calabrese, 1992, 131).

Deleuze approaches the labyrinth as a metaphor, connecting it to Leibniz's notion of the fold. The labyrinth, which can be material or spiritual, is produced by folds stacked one on top of the other: "[a]

[139] He also argues that contemporary labyrinths are more fascinated with the sense of loss than of discovery. Eco also highlights how, influenced as we are by computers, the labyrinth characterises our way of thinking in language and text (in Calabrese, 1992, 143).

labyrinth is said, etymologically, to be multiple because it contains many folds. The multiple is not only what has many parts but also what is folded in many ways. A labyrinth corresponds exactly to each level: the continuous labyrinth in matter and its parts, the labyrinth of freedom in the soul and its predicates" (2006, 3). Deleuze juxtaposes this labyrinthine view of reality to Descartes' understanding of it as the linearity of "rectilinear tracks" (3). Leibniz's description is judged by Deleuze as being closer to reality and better serving attempts at encapsulating contemporaneity. In refuting Descartes' world of linearity and clarity, the labyrinth connects and creates possibilities, allowing for the unknown, especially, in the experience of the person trying solving a multicursal labyrinth as explained below.

Ndalianis' use of the term, on the other hand, is closer to Calabrese's notion, and describes the propagation and multiplication of narrative across different media. She connects the contemporary American entertainment industry to the Baroque. She draws a parallel between the proliferation of sequels and side productions such as the Star Wars saga (1977 –) including its spin-offs and merchandising on the one hand, and masterworks of the baroque period such as Pietro da Cortona's ceiling in Barberini's palace in Rome, on the other. If in Cortona's case, the goal was to outdo earlier artists in both verisimilitude and narrative, in a similar manner, the new narratives generated by video-games and series outdo and exceed their source films in their hyperreal representations and in their multiplication of narrative strands. Intertextual (and intermedial) references and

quotations, repetition, and variations of several elements, themes or details from source texts submerge the reader/viewer, who is transported into compossible-parallel worlds (2004, 80)[140].

There are two types of labyrinth: the unicursal and the multicursal. In seventeenth-century art and philosophy there was a surge of interest in the multicursal labyrinth. This type of labyrinth foregrounds "circuitousness, planned chaos, choice among paths, intricacy, complexity, and an invitation to the audience to engage reflexively in the diverse linear formations that drive the multidirectional form" (Doob, 1990, 2 in Ndalianis, 2004, 84) [141]. In Bella Figura and Petite Mort, the figure of the multicursal labyrinth generates two levels of reflection: the first related to formal appearance of the movements and the second to the general use of movement material in relation to the thematic structure.

Looking at the movement material, it is possible to say that Kylián created a labyrinth of steps. This can be seen as a transmedial example of a general baroque characteristic. It is a quotation of form. The movement material is very dense and somewhat ornate, offering no 'narrative' forward momentum (if the dance can be described as narrative). Ornaments are usually defined as elements added to an object. At the same time, these details cannot be omitted: the

[140] By "compossible" I mean something that is possible only in relation to something else. Using Leibniz's example: in God's mind there are infinite possible worlds and each of these worlds is only populated by compossible people.

[141] The unicursal labyrinth is produced by one unique path that is arranged so as to create the longest possible route to its centre. It does not involve any choice on the part of the person walking it. Its function is to produce a sense of disorientation through its continuous turns. The multicursal labyrinth, or maze, instead presents the walker with more paths and false turns so that to come out of it, the correct series of choices has to be made.

choreography is thus the 'ornate'. Especially in the duets, the dancers assume configurations that are mesmerisingly intricate. In S1 C3 (9:21), for example, the dancers literally produce a clump. The man's bent legs surround the woman's waist; she embraces his leg and he her back, thus forming a small ball. Or again a little further on, when the same couple is holding hands (10:39), the man makes the woman spin around in one direction as far as the arm's grip allows, and then unwinding by turning in the other direction, once more forming a clump.

Also adding to the sense of complexity is the fact that some motifs are repeated with slight variations, as in S3 C1 (25:04) and S3 C2 (25:22). In S3 C1, the woman in an off-balance attitude to the side faces backwards, while the man holding her with one hand on her waist moves from behind her to the front, passing under her leg. In a side lunge his head is next to her knee and she pivots, coming into an *attitude derrière* facing to the side. He sustains her leg with his shoulder. With the rotation, she opens the arms to the side and he takes one arm, making her spin. A little later in S3 C2 (25:22), the same starting and ending position are connected differently. The woman, facing front, stands on her feet, the man behind her. He initiates the partnering by inserting his head between her legs at the level of the knee and moving one of them to the side. In a side lunge, he sustains her leg in a side *attitude* with the shoulders. He then takes the foot that is lifted and moves it to the other side so that her legs over-cross. He grabs the same foot with the other hand and pivots her around. She

ends in a similar position (*attitude derrière*), as did the woman in the previous couple. Both passages are extremely quick, so that the eyes register the unexpectedly similar result but only barely notice the transitions leading to it. The partnering vocabulary of classical ballet has been extended so that the audience cannot foresee how the sequence will end. This results in a greater concentration on the part of the (experienced) viewer.

Similarly, these variations of steps and sequences are not only to be found in one dance (at the intratextual level) but also in other works by Kylián (or intramedial references), thus creating a labyrinth between the dances. In Bella Figura there is at least one instance in which a thematic motif from Petite Mort is re-used. At the beginning of S1 C1, the man wearing the skin-coloured underwear is lying on the floor on his back, with his head towards the public. The female dancer runs to him, looks at him and hops to the side. At the same time, he reacts by coming into an arch with his back, so that the top of his head rests on the floor while he is looking at the audience with arms bent like wings to the side, his legs parted in central split (2:59), closely recalling the theme position of Petite Mort (9:24).

Also contributing to the impression of a maze are the movement choices in relation to space. In Kylián's duets the tendency is to travel very little in space: instead, the dancers seem to be exploring all possible ways of moving without travelling. The focus is not on the pattern produced on the floor but on the traces left in the

kinesphere[142]. This is clearly in contrast to the group sequence in which the accent is on the floor pattern. To summarise my argument so far, at the level of movement, the sense of complexity and the ornate associated with the labyrinth is conveyed by body compositions, repetitions and variations of recognisable motifs, and the use of the space in the kinesphere.

As a last element, and to comment on the relationship between movement and narration, in Bella Figura the audience is led through a labyrinth of images. The dance does not present a linear narrative – rather, the scenes are in constant metamorphosis. They present a dream-like sequence (Kylián, 2005 [DVD]). This produces a sense of disorientation. Calabrese observes that the most important aspect of the labyrinth is the constant need to re-orientate oneself. The audience is thus active throughout the performance, following the unfolding of the dance and integrating the material with what has been already seen. With the performance ending on a quiet tone, the two dancers walking out in silence, there is a sense that all this has been in vain; nothing has been achieved or celebrated. As discussed in the section on space in this chapter, the sense of reorientation also occurs when the distance between object and subject from separated becomes one unit – in this case, when the illusion of the fourth wall is broken.

[142] The complexity of the movement material is similar to Wayne MacGregor and William Forsythe.

3.2.1.4. Direct references: are these quotations of expression?

Having dealt with the way in which the material is performed, or Böhn's quotation of form, my focus now moves to possible examples of quotation of expression. These instances do not refer to a form or style but to a specific theme. I discuss this category under implicit rather than explicit references, because without Kylián's confirmation these can be seen more as possible allusions than references. Despite this, I want to discuss them because of the peculiarity of the gestures that sets them apart from the rest of the dance work. On the other hand, the events and practices they supposedly allude to are important elements of baroque culture. The idea behind this is that Kylián must have come across these themes in his research for the dance work. Kylián is in fact said to prepare thoroughly beforehand, only to forget about his research. The material then resurfaces once needed during his work in the studio (Kent and Dumais-Lvowsky 2011 [DVD]). If this were indeed the case, then these resurfacings would be instances of double coding: this particular type of connection will not be picked up by the entire audience, but only by a minority with good knowledge of the period. The effect is very similar to what Cortona's work would have produced in his viewers in the Barberini palace, with the most educated appreciating the intellectual aspect of the work and the others seeing only its beauty (Ndalianis, 2004, 92). Still, the only way of explaining these gestures is through speculative associations. In Bella Figura, the references considered are those to the late geographical discoveries

period (the gesture of gazing and pointing at the horizon) and to mechanical dolls or puppets (dancers without control over their limbs).

The baroque period is considered to be a time of consolidation of geographical knowledge. The development of cartography and of John Harrison's (1693 – 1776) marine chronometer was crucial to the development of safe trading routes. This in turn had important economic and political repercussions that shaped the world as we know it today. On the one hand, exotic objects, previously reserved for Kings and Queens, began to be sold in Europe at convenient prices. These exotic objects were collected in the microenvironment of the private *Wunderkammer* that was thought of as a reflection of the world (Ndalianis, 2004a, 147). On the other hand, "political boundaries were often at first demarcated on maps" (Thrower, 1996, 124), such as the border between the United States and Canada.

It is possible to see echoes of this theme in S1 C2 (8:21), where the couple places their hands horizontally above the eyes, mimicking the action of gazing at the horizon with the sun in one's eyes. In S1 C3 (9:52), they even exchange places in order to better see something happening in the direction of the audience. Later, the couple is facing front and seems to be looking out of an imaginary window created by their arms (11:05). This same movement is repeated in S2 s'1 (18:07). Most of the time, they are looking in the direction of the audience, in opposition to the rest of the dance.

The mechanical dolls, in their turn, can be associated with the automaton craze that swept Europe after Jacques de Vaucanson exhibited his three mechanical dolls in 1738: a fife-and-drum player, a flute player and a duck (Kang, 2011, 112-116; Reilly, 2011; Voskuhl, 2013)[143]. The automata were also important 'conceptual tools' used to examine the boundaries between nature and humanity. Vaucanson was thus the material manifestation of a tendency in scientific and philosophical writing that compared nature to a machine (Kang, 2011, 12). Inaugurated by the early modern scientific discoveries of Kepler, Galileo and Newton, the mechanical and the automaton became notions used to describe the regularity of nature (Kang, 2011, 112; Reilly, 2011; Voskuhl, 2013). It was "taken up by such figures as René Descartes, Gottfried Leibniz and Robert Boyle" to supplant the earlier pantheistic view of nature (Kang, 2011, 6). The analogy was also used in science to associate the body with a machine, and in politics with the state-machine (Kang, 2011). Absolute monarchs, in particular, used the association of the state with the mechanical harmony of nature to their great advantage. A clear example was king Louis XIV 'cosmology of state'. The order and harmony of the mechanical model helped ward off and recover from the chaos of war, especially the Thirty Years' war (1618 – 1648) (Kang, 2011; Reilly, 2011, 72). The dancing body was also associated with the machine. In Anatomical and Mechanical Lectures Upon Dancing (1721) John Weaver gave a thorough account

[143] The automaton is an application of principles found in the pendulum clock that was invented in the same period. Interstingly Reilly argues that "fashion made late eighteenth century women look like dolls" (2011, 13).

of anatomy and the mechanics of dance, or "the mechanical Reason by which such Operations [steps] are performed" (Ralph, 1985, 969)[144]. The automaton was, of course, not limited to dance, but left traces in other art forms such as literature (Kang, 2011)[145]. Finally, the late 1740s saw the decline of the automaton and the term moved from describing bodily functions to a type of personality (Kang, 2011, 9).

In the dance work, there are several instances in which the dancers have a mechanical quality. In S1 C4, the whole sequence is particularly rich in automaton-like dynamics. Towards the middle of the duet (14:09) the couple is literally stuck together: the man's shoulder blocks the woman's so that they are unable to move forwards. At the same time their arms and legs continue moving back and forth along strict paths. The dynamic is that of a clock, with its sudden rebound to the starting position at the end of a movement. Another example is at the beginning of S1 C1 (3:30). Each time she is lifted, the woman elongates her legs, as if in automatic reflex. In other instances

[144] Russell Tilden points to this connection in his paper "The Mechanistic Dancer in Early Eighteenth-Century Dance Theory", given at the Annual Oxford Dance Symposium (2013) (unpublished paper). The dancing body became "the most perfect of all others [bodies], and the Master-piece of Nature" (874), with the Skeleton as the "Machine" of the human body (970). Weaver concluded his lectures with a list of skills the Dancing Master was required to have, including "some Anatomical Knowledge of the Bones, and Muscles, of the Human Body; and how useful a little Skill in Mechanicks" besides knowledge in music, rhetoric and painting (1004). Jean-Georges Noverre (1727 – 1810) is said to be using the same terminology: "[t]he movement of the legs, the *pas*, were '*Le mécanique de la danse*'" (Winter, 1974, 47). In particular, dance theorists of the late eighteenth century distinguished between the steps, or the mechanical aspect of dance, and its expressive component, the pantomime.

[145] Many references to talking dolls and automatons are also found in the Czech tradition, and in particular in Prague (Ripellino, 1994). As with the automaton, puppetry can also display a certain degree of hubris. In puppet shows, quite common at the time, a puppeteer could move his dolls in such a skilful way as to make them seem alive (Ripellino, 1994). The tradition of puppetry is still alive in the Czech Republic, for example, as at the National Marionette Theatre in Prague.

the woman looks like a carillon doll, as in S1 C1 (6:06), when she is swirled around with her hands on her face and legs open to the side, slightly bent as if wearing a skirt. This is repeated again in S1 C3 (9:30) when she is lifted in the same position, legs slightly parted and bent, and at the same time she pushes her face in same the direction in which she is being carried.

To conclude, when compared to the theme of seeing, where men and women are equally involved, it is mostly women who take the role of humanoid images. This is coupled with the tendency, at a certain point, for the women to break free from their mechanical state, with the overall dynamics shifting from that of an automatic doll to a lively human. It is thus possible to associate the automata with the theme of men objectifying women. At the same time, and as pointed out by Haraway (2000), in the dance work several boundaries are trespassed: that between machines and humans, but also that between the realm of humans and animals. The identities of the dancers are fluid.

3.2.1.5. Group section

The group section is considered to be an implicit reference in the form of quotation of form (Böhn), or formal imitation (Wolf), of certain elements of the dance styles current in the mid-eighteenth century. Kylián's dances often end with a sombre tone. The middle section thus frequently contains the high point of the development (Nìmeèková, 2009). In this work, the group sequence explores the same central themes as in the rest of the dance, with somewhat opposing

characteristics. First of all, the section juxtaposes a group dance with the duets of the rest of the dance, but the choice of movement is also different and in some ways reminiscent of mid-eighteenth century dance, with elements taken from the *danse d'école* and others closer to the *ballet d'action*[146]. In a previous dance, Tanz-Schul, Kylián already worked with a historical source from the period, Gregorio Lambranzi's New and Curious School of Theatrical Dancing (1716), producing the portrait of an aging Scaramouch-like dancing master (Heartz, 1999) in a style close to the *danse d'école*. To highlight the connection between Bella Figura and the period, three aspects of the sequence are examined: the extension of the movement, the use of the body and in particular the extremities (arms and legs) and the torso, and the type of narrative the movement conveys.

My argument is that the group section contains elements common to the *danse d'école* and other elements that can be connected to the later *ballet d'action*. Discussing eighteenth-century dance is complex for various reasons. First of all, the panorama is vast and varied and the sources have limitations, are scarce, or are both limited and scarce. Broadly speaking, the first style originated in mid-seventeenth century at the Académie Royale de Danse and was strictly codified in its forms. Feuillet's notation and figures with little or no reference to the postures or gestures of the upper body were used to

[146] As pointed out by Pierce (2008) the term "baroque dance" should be used with caution. Pierce restricts his reflection to the most common style between 1680 and 1730, the French style, and its fluid definition between ballroom and theatrical tradition depending on the context of the performance (Pierce, 2008). In the sequence I detect references to a later style as well, and that is why I have set my framework as mid-eighteenth century.

record to dance steps. The 1740s – 1750s then saw the creation of a ballet with a narrative structure that employed gestures to convey expressive and communicative values, and promoted dance as a distinct art form from opera (Pappacena, 2009, 69). Of the *ballet d'action* promoted mainly by Jean-George Noverre (1727 – 1810) and Gasparo Angolini (1731 – 1803), "almost no evidence of exactly how it was performed" (Nye, 2011, 3) is left. It is hypothesised that the *ballet d'action* emphasised drama over dance, form and technique, "in the manner of twentieth-century luminaries such as Martha Graham or Pina Bausch" (Nye, 2011, 2)[147]. Mime was introduced to obviate the need for words in opera, with which dance was associated. In the introduction to his letters Noverre explains how mime is "the art of moving an audience by gesture" (Beaumont, 2004, 3) and how upon writing his scenarios, or poems as he calls them, "I studied all the gestures, movements and expression which could render the passions and sentiments arising from my theme" (5). Dance and thus also mime, have in his mind "all the advantages of a beautiful language" (20).

But if mime was considered a language "it did not, by implication, necessarily model itself on articulated language. What was meant by the analogy with language was that mime has a structure, quasi-grammatical and quasi-syntactic, which produces discrete semantic units" (Nye, 2011, 231). The ballet d'action was "in some sense 'situational' rather than dialogistic" (Nye, 2011, 153), with great

[147] Nye argues that "at the heart of eighteenth century reforms was the rejection of a purely 'mechanical' conception of dance which would reduce it to steps and movements easily catalogued and reproduced" (2011, 3).

importance placed on the figures and their emotions. Beside mime, wigs and masks were dismantled, and the skirts became smaller (with no panniers) and shorter. Noverre's works created emotional tension in the audience with variety and surprise (Pappacena, 2009, 100). In reality, the division between the two styles was not so clear – at least as far as the dancers' training. Nye reports that dancers "often began their careers with formal training in noble dance" and only once members of a company would they receive "specialised instruction" (Nye, 2011, 136). To this it must be added that "the distinction between theatrical and social dance remains fluid and only before the Revolution the distinction was clear" (Pappacena, 2009, 55).

When comparing the sequence to the rest of the dance work and looking for similarities between the two styles, a similarity to the *danse noble* is evident in forms and range of motions. In the section, there are no straight lines in the floor pattern or body, and the range of movement is small. The steps are simple leg movements such as walking, skipping or running. The legs are not lifted higher than 45 degrees and remain covered by long skirts. This is in contrast to the arms that are always curled in front of the body, expressing emotion (Pierce, 2008). The contrast is also enhanced by the costume. In the first half of the eighteenth century in dance, the skirt still covered the lower part of women's bodies, drawing attention to the torso and to the arms, which were not held higher than the shoulders (Turocy, 2011

[video]; Pappacena, 2009)[148]. Intricate floor patterns and footwork were thus the main driving force (Pierce, 2008; Tudor and Gaines, 1998 [video]; Téten, 2000 [video]). In general, this also contrasts with the duets and their many instances of high legs and straight lines.

The group sequence thus presents a particular use of the body that is opposed to the straining torsions, or isolations of several body parts in the duets. Instead, the body is seen as a unit, very similar to the way Deda Cristina Colonna describes the *danse noble* dancer: "his global perception of the body would lead him to move as whole" (Turocy, 2011 [video]). To clarify this with an example, when a person walks, there can be a height variation, since the person can walk with bent knees or in *demi-pointe*, but nevertheless, the body works as whole. Similarly, in the group sequence, the dancers are stepping, walking or lightly running[149]. There are no big movements or isolations typical of ballet technique or modern dance. Light torsions would only be found in counter positions: the shoulders were not square on the hips, as they are in most classical ballet styles (*épaulement*), and the head was held at an angle determined by the ornament chosen for the dance (Turocy, 2011 [video]). Similarly, in the group sequence there

[148] Even though the arms are rarely notated (Pierce, 2008), there is some information about them: Raoul Auger Feuillet (1653 – 1709), in Chorégraphie (1713) does not comment on their height ("Les port de bras dependent du goût du Danceur" (89)) but Pierre Rameau (1674 – 1648), in The Dancing Master (1725), introduces the position of the arms as relative, depending on the dancers' height, but lower than the shoulder "[b]ecause if they are higher, they would resemble a cross" (2003, 114). In Theoretical and Practical Treatise on Dancing (1779) Gennaro Magri (date of birth and death unknown) defines four heights for the arms: low, half-height and high. Of the fifth, *les grands bras*, he says they are "exaggerated arms… employed in the *tableaux*" (Skeaping, 1988, 152).

[149] Still, they do not always pass through the central body line – a typical element of the *danse noble* (Bergsohn, 1995 [video]).

are instances in which the upper body is in a light counter-position, as in S2 s'1 (18:01) and S2 s'2 (20:08), when the dancers move one arm backwards and they come to show their backs to the audience, with the hips partially facing the diagonal. The other difference is that the dancers mainly face front and look towards the audience whereas in the duets they mostly face one another.

This leads me to another connection to the *danse noble*: the sequence and the steps were always initiated while facing front in the middle of the stage with a downwards movement of the right leg initiating the sequence. Consequently, the up-beat coincides with the raising of the movement. This produces an undulation in the gait (Tudor and Gaines, 1998 [video])[150]. In the dance, the group sequence, initiated with the downward movement, continues with the dancers walking towards the audience in what looks like a presentation (Pierce, 2008). The dancing always started with a presentation bow that first required addressing the audience and then the dancing partner. In this case, there is only the presentation to the audience.

The connection to the *ballet d'action* can be seen in the arms' stylised gestural postures, which rather than being secondary, I argue are the focus of the sequence. Similar to the *ballet d'action*, the emphasis on the arms and the torso in the group sequence seem to tell a story using gestures close to mime. Fists, silent screams and headshakes convey a tragic message to which some upper body

[150] Pierce (2008) reports that group sequences could also be performed with the same foot, as in the case of the group sequence.

movements of the duets (such as the 'looking out the window' motif) are added[151].

In terms of the relation between movement and narration, the last aspect discussed here, dance reconstructor and choreographer Cathrine Turocy and dance historian Edward Nye highlight the close connection of *ballet d'action* to text (Turocy, 2011 [video]; Nye, 2011). A poem or any other text would define the way in which the dance is executed: the dancer would therefore not embody the character but narrate the events. Likewise, in the group section the dancers seem to be narrating rather than embodying a story. More precisely, and similarly to what happens in Birth-Day (2001), they seem – like the chorus in Greek tragedies – to recount the story that is experienced in the duets. Going back to the notion of Textuality and language, the sequence presents very different dynamics to duets' continuous flow, arguably closer to the rhythm of speech, with regular intervals or breaks in the movements. The rhythm – that is, the sequencing of movements and of the pauses – is similar to talking. The dancers seem to move while respecting a certain breath pattern, as if reciting a section of a poem. The impossibility of communication through alone language, another theme of the dance, is clearly symbolised by this movement quality, as well as by the silent cries in the sequence (Kylián, 2005 [DVD]). It is thus possible to argue that, using movement, the dancers bypass words, communicating directly with the audience.

[151] Again in Magri, the most eloquent of the descriptions of correct postures for social dancing mentioned above, he wrote "the fingers must be neither clenched nor open, but moderate" (Skeaping, 1988, 151).

Drawing from the reflections above, it is possible to classify the sequence as a mixture of *danse noble* and *ballet d'action*. In the sequence, the main elements of the earlier *danse noble* are kept – low legs and intricate floor pattern – but the torso and the arms are rather similar to the images of the *ballet d'action* – with light torsion in the body and declamatory gestures that seems to narrate the deep emotions. Instead of having a solo or a couple dancing, it is a whole group moving in unison. Since there is no interaction between them and they do not acknowledge each other's presence, they can be considered to be a single unit[152]. The dynamic of the group thus amplifies and reinforces the message of the individual, adding to the impression of solipsism that the impossibility of communication entails. This was first seen at the very beginning with the Japanese dancer Megumi Nakamura enclosed in the curtains. The same silent cry is repeated in the group sequence.

To conclude this section on movement, it is not possible to affirm that Kylián uses either the *danse noble* or the *ballet d'action* in the duet sections. It is rather in the group section that this connection can be made. Still, in contrast to Tanz-Schul (1989), in which he works with Lambranzi's text, in Bella Figura he does not work with a clear source. For this reason these references can only be considered as instances of Böhn's quotations of form. They recall the form of an

[152] This is quite different from what happens in Tanz-Schul: among the several tableaux presented, there is a group dance, a Sarabande, that could be compared to this sequence. In the Sarabande, the dancers are paired, acknowledging their partner, and there is a clear distinction between male and female dancers that is missing in the group scene in Bella Figura.

object but do not reproduce the entire object. Similarly, in the duet sequences, other quotations of form can be found as references to sensuality, Instability and Metamorphosis, Knots and Labyrinth. Potential allusions to the Baroque were also detected in symbolic gestures that could be associated with baroque geographical explorations and the period's characteristic interest in the automaton.

3.2.2. Costumes

The references to the period in movement are enhanced by the choice of costume and another example of implicit references. Even though not strictly Baroque, the clothes are reminiscent of the period. I consider them as formal imitations, so presenting structural similarities with the costumes of the period (or examples of Böhn's quotation of form). This is particularly true for two of the three costumes used in the dance: the skin-coloured underwear, the red skirts worn with bare chests, the tight-fitting leotards and shorts with t-shirts. The costumes worn by the couples – red corset-like leotards with black see-through footless tights for the women and black shorts with black see-through t-shirts for the men – have no particular historical association. It is true that the corset-like top could evoke the period, and a similar choice in a different colour is seen in Petite Mort (1991), but this type of costume becomes a Kylián staple in his later works. Hence, my analysis concentrates on the other two costumes. The red skirts of the group and the skin-coloured underwear of the lonely characters are more directly linked to the Baroque.

In the middle of the dance, both men and women (Section 2) wear very large and long red skirts that cover their feet[153]. The skirt, formed by an overskirt and a main skirt, seems to have the typical panniers at the hips. Folds on each side of the overskirt, similar to pockets, accentuate the enlarged form[154]. Overall, they give a flowing quality to the movement sequence, such as in the light skipping. They also have a characteristic delayed oscillation of the material around the hips[155]. These voluminous skirts are juxtaposed with bare torsos. As men and women wear the same costume and are similarly topless, an interesting friction is created. The men's bare torso has no direct sexual attribution but the skirt does not fit the standards of masculinity. On the other hand, the women have a skirt that fits the feminine cultural stereotype, but the bare tops have a more direct sexual/erotic connotation.

In the interview for the Semperoper ballet, Kylián explains the source of inspiration for this crossed element (SemperOpern, 2012 [online]). He starts by describing how in the baroque period the showing of a breast was unproblematic, citing the example of the court

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153 A similar type of skirt reappears in Trompe l'Œil (1996), created a year later for NDT III and containing more than one reference, which we can term intramedial references, to Bella Figura. Another slightly different skirt is worn by the whole cast in Zugvögel (Migratory Bird) (2009).

154 Deleuze associates a spiritual force with the folds in clothing: "[i]n every instance folds of clothing acquire an autonomy and a fullness *that are not simply decorative effects*. They convey the intensity of a spiritual force exerted on the body, either to turn it upside down or to stand or raise it up over and again, but in every event to turn it inside out and to mold its inner surfaces" (Deleuze, 2006, 140). Even if not in exactly in these terms, the folds in the skirts and in the curtains are a central visual element of the dance.

155 The men's costumes included exposed legs and were ideal for displaying legwork, whereas the female dresses gave a sensual oscillating movement that highlighted the torso (Pappacena, 2009, 9).

ritual of the *levée* or the waking up of the queen (and king). In general, the Queen's breast could have been exposed, whereas the ankle should not. He also mentions Boucher's paintings in which the women's breasts are barely covered. Instead, in the dance work, the skirts have been introduced to convey the idea that everyone, woman or man, has an aspect of the opposite sex in them. In contrast to Kylián's argument, I see the costume as producing a disjunction on a 'historical' level: between the toplessness associated with the contemporary – as seen for example in the aesthetics of advertisements – and the historical reference of the skirt. The effect he talks about is only achieved when the costume is seen in the group dancing in unison. With their backs to the public, there is no visible difference between the women and men. The difference is noticed as soon as they turn to the audience. Interestingly, with time the vulnerability evoked by the topless female dancers is transmitted to the men in the group, creating a sort of intimacy, of intimate atmosphere (Kylián, 2005 [DVD])[156]. There also is the sensation given by the lighting of having entered a place where the baring of the chest is legitimate.

Likewise, the skin-coloured underwear conveys a similar effect of intimate vulnerability. Complete nakedness would have not produced the unisex effect Kylián wanted for the dance[157]. The costume is worn by the two characters of Prologue II, a man and a woman, by the man in S1 C1 and, in the middle of the dance, by two

[156] This of course is a projection of the viewer onto the dancers. The dancers might be totally comfortable dancing topless.
[157] In his opinion nudity should be motivated, as eroticism is often better conveyed while still dressed. Eroticism lives on mystery (Guzzo Vaccarino, 2001, 126).

women (S2 s'3). Especially in this second section (S2), there is a clear movement from vulnerability to intimacy. As the group with red skirts exits, two women are left behind and pull the curtain closed on each side of the stage. At the end, only a little section of the stage is visible. In this frame the dancers take their skirts halfway down, restricting their leg movements, and reach for one another without ever touching. The sense of intimacy between them is also intense because the sequence is long enough to lose its erotic connotation. The public is thus more likely to concentrate on the movement quality of the dancers so that the fragility/vulnerability is no longer a function of their condition – of being almost naked – but of their delicate movements: waving torsos and arms in slow motion.

While engaged in this duet at a distance, the dancers' bodies assume contorted and unnatural postures similar to those found in famous baroque paintings where asymmetry confers a sense of movement and naturalness to the bodies represented. For example in Caravaggio's John the Baptist (Youth with Ram), St John is seen slouching and twisting to touch the ram behind him (1602), and in Amor Vincit Omnia (1601-02), a naked Amor is stepping over a table. A similar effect can be seen in Bernini's famous Apollo and Daphne (1622 – 5) and The Rape of Proserpine, Apollo twists to reach Daphne, who is already changing into a Laurel and Proserpine tries to escape Pluto's grip. Thus the costume conveys a transmedial reference.

The costume also enhances the stark contrast between the colour of the skin and the black curtains that enclose the dancers,

producing an effect similar to Caravaggio's *Chiaroscuro*. At the same time, in this scene the strong light on the women's skin washes any natural colour away, making the bodies almost white and thus recalling Bernini's statues[158]. Generally, all the colours used in the dance bear a strong similarity to those found in Caravaggio. Red, white skin and black are the main colours used by the painter, and these are enhanced by the use of the light in his *Chiaroscuro*, as discussed in the next section.

3.2.3. Light

The duets are not the only moments in which the lighting resembles that of baroque paintings. These are examples of Wolf's 'partial reproduction', in which the source is more or less reproduced (and also of Böhn's quotation of form). Throughout the whole dance there is a certain baroque element in the light and since it is an important aspect in both painting and dance, it is particularly easy to draw parallels. The use of light in baroque painting, especially in Caravaggio, underlines the tendency to dramatisation. Generally, the Baroque revisits known themes – in particular religious themes – presenting them in a theatrical manner. Often highlighted are the most dramatic moments in the narratives as in Caravaggio's The Beheading of John the Baptist (1608). In this painting, the guard is caught in the act of beheading John the Baptist, one hand on the sword half-way through

[158] It is worth mentioning that the female dancers are almost always white; there are no black female dancers. I am not sure whether this is so genuinely for an aesthetic effect, or whether there are other factors at play such as no dark skin female dancers in the company at the moment of the production of the video. Still, this is beyond the scope of the thesis.

St. John's neck and the other reaching for the knife with which he is going to finish him off. Besides scene choice to enhance the dramatic effect, painters, amongst others, introduced a strong contrast between lighter and darker sections. In the painter's works the main object is often under a spotlight – an external light source coming in from one side – against a dark background.

There is a clear similarity between the way light is represented in Caravaggio's paintings and the way it is used in Bella Figura. Conceived by Kylián and realised by Tom Bevoort, the design manages to create a *Chiaroscuro* mood. Three aspects particularly contribute to this: the direction, the type and the intensity of the light used.

3.2.3.1. Direction of light

In The Calling of St. Matthew, a strong light coming from the right side where Christ stands draws attention to Matthew among the crowd on the left. The concept of 'calling' is clearly transposed in visual form through the use of light. In the same way, in Bella Figura, strong sidelights (from sources at person-high level and higher) shine from the wings. There are also top sources responsible for the general lighting of the dancing area, but they are gentler. As in the paintings, the effect is a dramatisation of the action: each movement casts a shadow onto the floor and on the dancers' bodies. It is not a 'neutral' lighting illuminating the objects evenly with a minimal amount of shadow as in display lighting.

In Bella Figura the light is part of the narration and has the effect of drawing the audience closer. The slanted direction of the light sources highlights the dancers' physicality: each muscle is contoured, making visible its detail. In contrast to the normalising effect of display lighting, this type of design focuses on the quirky aspects of the human body. It is these traits that underline common human nature and bring the dancers closer to the audience. The dancers are not super-humans or objects on display, but rather individuals who cast shadows and have quirks. The stage is not evenly side-lit. Depending on where the dancers stand, they are also not evenly illuminated. This has an effect on the aesthetics, as unison movements appear different without actually being so. This adds individuality to the dancers. Sidelights or variations of it are thus a signature element of the dance, creating an intriguing game of shadows and contributing to the sense of intimacy that pervades the dance.

Drawing attention to specific examples, the dance starts with side high backlights, slightly blue from the upstage left-hand side corner, creating a diagonal pattern on the floor (Prologue I). The scene changes as the curtains fall, leaving a small slit open on the stage (3/4 on the left-hand side) and framing a dancer before the blackout. As the lights come on again (Prologue II) the two dancers are lit with two different types of lights: in front of the curtain, a warm light on the female dancer suspended in the air as the curtain embraces her and, in the frame, a cooler light on the man upside down in a shoulder-stand position. The light on the female dancer is not frontal but comes in

sideways and hits the dancer at an angle at person-level. The result is that she is only partially visible as the folds of the curtain cast shadows on her (the significance of the folds is discussed later). On the other side, a bright, cooler top light illuminates the male dancer straight down, while standing on his shoulders, legs in the air. He wears skin coloured shorts, and in a way he reminds us of Caravaggio's The Crucifixion of St. Peter (1600)[159]. Besides the upside-down position, the details of the skin and muscles are magnified under the light, as in Caravaggio's painting. There is an interesting frisson effect in seeing two different types of light at the same time on stage. The warmer sidelight gives the impression of being allowed to witness to an intimate event, hidden in a folded fabric, by the light of a candle. Under the cooler top lights, on the other side, the man's movements acquire a particular intensity and sense of openness. Unfortunately, the video allows only close-ups of the dancers. During the live performance, a sense of transcendence is added by the brighter space above him.

An example of the use of sidelight typical in Bella Figura is found in the next section of the dance. After a second blackout, S1 C1 opens on an empty stage (no props) lit by warm sidelights and the dancers are only slightly more backlit than they are front-lit. This design is constant in most duet scenes. Similar to Caravaggio's The Calling of St. Matthew, the use of light brings the viewer closer to the event. In the painting, the viewer witnesses an intimate scene. The rest

[159] More is said in the chapter on Petite Mort in relation to costumes and the colour white.

of the characters seem to disappear, highlighted by a strong external sidelight in an otherwise dimly lit space. The shadows produce form and depth, giving a sense of three-dimensionality to the scene. The same happens in Bella Figura. The strong side sources accentuate the duets' theatricality by introducing shadows and strong contrasts between light and darkness, and give a sense of intimacy, bringing the viewer closer. At the same time, the game of light and shadow helps populate the immense stage that is otherwise bare. The design is accentuated at the end of S1 C3 as the sidelights become particularly intense. In that moment, the couple slowly crosses the stage horizontally, walking towards the lights. During the sequence, the couple is lit by at least three sources: a warm sidelight, a slightly blue light coming from the high left-hand corner, and some minor front lights. At the end of the sequence, only the sidelight illuminates them, leaving the rest of the stage in the dark. The source at person height highlights their animal-like walk. The effect is similar to George de la Tour's The Penitent Magdalen (ca. 1640) that portrays a candlelit Maria Magdalen in front of a mirror.

3.2.3.2. Type of light

As already mentioned, in the dance, two types of lights are juxtaposed: a warmer and a cooler source. There are instances in which both types can be seen simultaneously, producing an interesting effect such as in Prologue II. The same occurs in S1 C2. In this scene, the couple travels from left to right, separated by a curtain that is closing sideways

following them, also left to right. The female dancer in the back is lit by a cooler, stronger light and the man in the front with a faint, warm one. The difference in intensity can be seen on the floor. The floor in the back reflects the cooler light coming straight down, whereas the dancer in the front moves almost in darkness, lit only by the source at person-height. The contrast is evident, but to the viewer knowledgeable about baroque painting, this could recall two different baroque artists. They are also seldom seen together. It may be argued that if the warmer tone can be associated with Caravaggio's works, the cooler one can be with Vermeer's[160]. Caravaggio's later paintings are set at night, with the scenes lit by a source outside of the picture. On the other hand, in Vermeer the episodes are mostly depicted in daylight with the sun coming in from the left side, as in Allegory of Painting (1672).

3.2.3.3. Intensity of light

The stark intensity of the light opposes zones of shadow to zones that are illuminated. In the dance, there are two types of shadow or blurred zones. The first is in the back of the stage. As in Petite Mort, the dancers seem to be coming out of nowhere and disappearing into thin air. In S1 for example, the dancers are seen disappearing in the back, enveloped by the darkness. The same happens in reverse when they slowly emerge from what looks like a dark fog in the background. Compared to the rather clear definition of the rest of the stage surface, this

[160] Interestingly, Vermeer is said to have "owed a great deal to the Caravaggesque painters of Utrecht, from whom he took up again the use of lighting from the side" (Bazin, 1989, 101).

emerging from the darkness is extremely effective in giving a sense of an unknown place. It is unsettling as the illusion created is of an unlimited space in the limited areas of the theatre and the dancers seem suspended in an undefined nameless place.

The other example of blurredness, besides the limits at the back of the performance space, is in the illumination of the stage floor. For example in S1 C1, in the group scene (S2 s'2) and in the end scene (S3) the overhead lighting is uneven, the stage side edges are not completely lit, thus emphasising what is performed in the middle. As already mentioned, as a consequence, when the dancers move, they are not always completely lit. Particularly in the group scene S2 s'2, when the dancers are performing in unison, this type of lighting allows for individual differences. It does not simply illuminate the dancers to show their best angle, but it makes them individuals, thus having an active function in the narration[161]. This can also be seen in the fact that the blurred lighting also has the effect of drawing attention to the red skirts. They are actually lit with a light that has been altered towards the blue, enhancing the colour of the skirt. The blurring thus has a containing and framing effect. This can be clearly seen in the last scene (S3) when the overhead light is particularly dim, recalling the braziers burning in the back, and, at the same time, a warm sidelight shines, matching the visual image of the flames at the back of the stage. Most of the time the faint top lightings are paired with strong sidelights,

[161] John B. Read, lighting designer who specialises in dance, equates light to "a new partner" for the dancers as "[t]he lighting itself can dance with the performer, weaving its pattern around him, revealing every moment and conveying every mood" (Read in Pilbrow, 1979, 125).

creating an opposition between strong shadows and blurred ones that allows for a clear connection to Caravaggio. The object in focus is clearly defined by strong shadows whereas the undefined ones are left underexposed in the background. The viewers' eyes are thus directed towards the front.

In Bella Figura, there are many examples of strong contrasts. Besides the use of sidelights that create powerful shadows on the bodies, intensifying the action and populating the immense stage, Kylián also introduces moments when the contrast is created at the level of the whole scene. These contrasts usually involve the curtains, as in S1 C2, when the curtain moves between the couple dancing from left to right, and in S2 S'1 when seven dancers in red skirts hold the curtain while it is coming down. In this second example, the contrast is given by the bright cool light being reflected on the floor between the dancers' legs and the faint warm light in front of the curtain. In this moment the stage is cut into two sections by a shadow. The eyes are attracted by the brighter surface in the back dismissing the darker one in the front, with the dancers' legs in the shadow. One becomes aware of the difference only when the dancers let the curtain fall and three of them come in front into the dim, warm sidelight. As the curtains lift again for the next sequence (s'2), a bright light is expected, but instead there is only an average intensity between the two, illuminating the space. These two examples of strong contrasts convey an idea of separation. There is a sense that the line cannot be trespassed. It must be considered that the audience will identify with everything that is

close to them; even more so if the zone is lit with a softer light closer to the darkness of the seating area. In Bella Figura, the dim sections are always downstage. Thus, the contrast is between what is softly lit and closer to the audience and what is far away in the bright light. This is simply another aspect of how Kylián uses light as part of narration to create a sense of intimacy between the dancers and the audience.

3.3. Where is the audience standing? Deixis in dance

The analysis of the deictic elements can be seen as pointing to another type of implicit reference to the Baroque and an example of Böhn's quotation of form. In language, deictic words are responsible for our understanding of the context in which an utterance takes place. They assist the listener in assessing the time, space and relation to the speaker and are considered the coordinates that enable understanding of a message. In dance, this defines the position of the audience. As one would expect, these aspects are interlinked. The person emitting the message and the listener are always positioned in a particular time and space and have a particular relation to each other and the object discussed. It is thus impossible to discuss one category without talking about the others. By highlighting the way in which the dance addresses the audience it can be ascertained whether there are similarities with how this is done in baroque artworks. I begin by considering the use of space in relation to the viewer, and then move on to the other two categories.

3.3.1. Space

In Bella Figura, and similarly in Petite Mort, the use of space is characterised by moments of connection between subject and object, especially through the use of curtains and framing.

3.3.1.1. Space: curtains and framing

As seen in the previous section on light, the contrast between light and darkness can also be seen in the use of the curtains. This nevertheless also involves the audience spatially in the action. Generally, in theatre, curtains and lights are considered mutually exclusive: at the beginning of a show as the light comes on stage, the curtains disappear and, at the end, the opposite occurs. Kylián, on the other hand, uses both during the performance. The curtains play a role in the dance by cutting the action but also hiding or framing it.

Frames, in particular, are yet another reference to baroque art, as it has been argued that they are a core feature of the period. Artists intentionally set tight boundaries in order to trespass them, giving the impression of overflow and excess, as explained by Calabrese in his category 'Limit and Excess' (Calabrese, 1992). He explains how repetition causes excess as it goes beyond the limits of what a system can absorb, thus destabilising it. Each (cultural) system has a centre and a limit. Calabrese argues that contemporary society is characterised by a general tendency to stretch the limits. At the level of production, technologies sharpen our senses, stretching our understanding of reality. Slow motion and fast camera pictures have an

influence on our perception of time, whereas video games have changed our reaction to time. At the level of product, the excess is in the content: for example, in the re-appearance of monsters, or figures outside a system of values, but also the exhibition of private life, and excesses of sexuality and violence. But excess is also part of the structure of representation. Keith Harring's works are an example of excess of colours and forms whereas the cult of The Rocky Horror Picture Show (1975) exceeds the projection screen. In the case of consumption, zapping between different programmes the viewer trespasses the limits, creating his own show by decontextualising what he sees. This results in our society considering everything as contemporary and in internal dialogue. In the case of the Baroque, the forces pushing the limits are produced within the system, and like the Neo-baroque, they do not upset these limits, but only play with them.

The baroque attitude thus focuses, in a broad sense, on the act of overcoming and trespassing. This can be seen at a formal and metaphorical level in the *trompe l'œil* by Andrea Pozzo (1642 – 1709). The artist created astonishing painted ceilings, the most famous of which are St. Ignatius in Rome and the Jesuit Church in Vienna. The first depicts St. Ignatius ascending to heaven. The church ceiling seems to dissolve, with clouds and angels, into heaven, and even though one is conscious of the illusion, the sensation is still of observing a real ascent to Heaven. The ceiling creates a sense of continuity between the viewer and the scene. Rather different is the dome illusion in Vienna. Pozzo overcomes the low ceiling by painting a fake vault that gives the

church an illusion of height. Minor examples of *trompe l'œil* are also found in Caravaggio, such as in the Supper at Emmaus where a lush basket of fruits is balancing on the corner of the table, almost inciting the viewer to reach out and catch it. I argue that something similar happens in Bella Figura. The curtains frame and alter the dancing area, and so help the audience to focus on the action (Kylián, 2005 [DVD]).

But the curtains also set boundaries that are then trespassed, giving a sense of continuity between being in and out of the frame, and between audience and dancers. In Prologue II, they fulfill both roles: as a limit that is overcome, with the woman embraced by the curtains, and framing the man in shoulder-stand. The two functions are also often connected: in S1 C2 the curtain seems to be following the two dancers across the floor, thus framing them, but the lighting, as seen above, helps overcome the division between audience and dancers. In S2 s'1, the dancers also touch the curtain, thus breaking the division between stage and non-stage, holding it while it comes down. This frames the action. Finally, in S2 s'3, the dancers use the curtains as a prop, framing themselves. As they become part of the narration, the curtains lose their state of invisibility. They belong to the realm of what is off stage, and at the same level with the audience. As the dancers use them, the illusion of the fourth wall is broken, thus spatially connecting the audience to the dancers.

3.3.1.2. Space: exceeding the frames

The breaking of the fourth wall is only one spatial device used by Kylián to connect the position of the object to that of the subject. Each time the viewer must reorient his position, as in baroque painting and *trompe l'œil*. Going back to the previous example, in Andrea Pozzo's St. Ignatius in Rome the naval vault is decorated in such a way as to seem to exceed the frame of the architectural structure. The ceiling is literally opening onto heaven, causing the viewer to reorient his position. Pozzo creates a continuum between viewer and heaven, where there is usually a division. This loosely parallels Kylián's decision to start the dance with the dancers rehearsing their parts on stage. Blurring the distinction between performance time and rehearsal time, and between creating and showing, he addresses the question of when a performance starts or finishes (Kylián, 2005 [DVD]). Similarly, Kylián blurs the distinction between the space of the performance, the structure in which the performance takes place, the theatre with its conventions, and the performed space, or the space represented in the performance (see 5.3.3. for more on the difference between space of performance, performing space and performed space). As in Calabrese's category of 'Limits and Excess', it can be argued that Kylián tests the elasticity of boundaries in performance. He does not upset them, but rather makes them visible by playing with them. Calabrese defines two ways of dealing with limits and excess in culture: one requires staying within the given perimeter, and the other

breaking through it. In this case Kylián is breaking through to come back within the perimeter straight away. Still, the boundary has been trespassed through questioning it, even if in a gentle and playful way.

3.3.2. Time

As mentioned above, Kylián's intention is to make the audience conscious of the rehearsal process preceding the shows, thus making the difference between performance time and rehearsal time indistinct. Taken from the perspective of a dancer and choreographer, this is a temporal continuum rather than two clearly separated moments. It is also clearly linked to the general *theatrum mundi* theme of the dance, as seen in the music section, which questions more broadly where the performance starts and ends. Another element that connects the position of subject and object is the use of silence as a connector between the audience and the dancers. Set at the beginning, the lack of a distinct music-scape prepares the audience for what is to come by forcing them to quickly take their seats so as to concentrate on what is happening on stage. It also creates intimacy, as explained in the section on music.

Considering the timing of the movement, it is possible for the audience to relate to the speed of the dancers. This phenomenon will become clearer in Chapter 5 with the analysis of Birth-Day. In Bella Figura and in Petite Mort, the speed of the movement is not altered in such a way as to have an influence on the process of meaning-making. If the movements had instead been unnaturally sped up or slowed

down, it would have had such an effect. In Birth-Day for example, this element has been modified, forcing the audience to reorient themselves in relation to the work. The only element that is altered in Bella Figura is the interaction in the duets, and only if one perceives them as a narrative. The sped-up interactions between the dancers in the duets can be seen as symbolically alluding to the constant interaction we face in everyday life. Most of the time, these interactions work on common tacit knowledge. Not every single element has to be expressed in words. It is this sense of connection that the dance creates between dancers and audience. At the same time there is a slight distance, as these are only abstractions, simplifications of real human interactions. The slight distance is also temporal and conveyed by the references to the Baroque throughout the dance. If some of them can only be recognised by an audience knowledgeable about art history, the music is generally identified by all as distant in time and space. The 'action' is thus located far away from the viewer, although still maintaining its human link. Kristeva offers three definitions of time (1986): linear time associated with masculinity; the circular time associated with the maternal; and monumental time where the historical becomes ahistorical. Of these, it is the last, monumental time, that Kylián alludes to in Bella Figura. Kylián proposes a utopia, a constructed space and time, connected to the Baroque that, as in Petite Mort, is a utopian past. The dance hints at but is not really set in the historical period, in contrast to Birth-Day.

3.3.3. Persona

Related to the discussion of space, there are some instances in the dance where the audience seems to be addressed directly. This occurs when the dancers enter the realm of the audience, for example, when touching the curtains. In these moments, I argue, the dance enters into a dialogue with the audience through the performers. This is not a constant state, although it is more developed than in the next dance work analysed, Petite Mort. These instances force the audience to re-orient themselves, defining anew their relation to the stage and the boundaries between fiction and reality. Trespassing this limit is a theme of the dance, but this is not constant (and the same is true in Petite Mort). It is as if, poetically speaking, the dancers were touching the surface of a lake – the fourth wall – creating waves that at a certain point settle down again. As Calabrese would argue, this is not a real break of a limit or frame, but a simple pointing to it. Nevertheless, as most of the work is based on the illusion of the fourth wall, the trespassing is unexpected and refreshing for the audience.

3.4. Conclusion

The above analysis of the dance work aimed to highlight its historical inspiration through its connection to the baroque period. Starting from the title, Bella Figura, which actually comes from the Renaissance, and its structure, the analysis moved through both explicit and implicit references to the Baroque. These were set in relation to the main themes of the dance: the blurring between fiction and reality (also

found in the baroque motif of *theatrum mundi*), the inadequacy of language in communicating emotions, the need for intimacy despite this lack in communication, and the fluidity of identities. In addition, I have made several connections to the next dance analysed, Petite Mort. This second work was created four years earlier than Bella Figura and, as I explain in more detail in the next chapter, it can be seen as an experiment around the same themes and elements that were further developed in Bella Figura. The Baroque influence is of course a central aspect of the connection between the two dances.

I have considered Kylián's choice of music as an explicit reference to the period. He uses five well-known baroque musical works and one baroque-inspired contemporary composition to create a round structure in the dance. Implicit references to the Baroque are instead found in movement, costumes and lighting. In relation to movement in the duets or to Böhn's quotations of form is the high sensuality of the dance, also present in Petite Mort and considered to be a formal imitation (Wolf). The intimacy is conveyed by how the partnering is initiated, the dynamics and the choice of movements. The fluid unstable identities of the dancers have been considered transmedial. They are examples of Calabrese's undefined relative universe as described in his category of 'Instability and Metamorphosis'. The performers reveal quirky or unexpected human sides, or metamorphose into animals or mechanical dolls. Also found in the dance is Calabrese's category of 'Knots and Labyrinth', another

transmedial relation. The theme of the multicursal labyrinth is presented in both the steps and the images produced inside the dance.

The dance also revealed some possible allusions and examples of implicit quotations of expression that could produce a potential double-coding effect. In the duets the gesture of looking has been associated with cartography and geographical exploration, whereas the mechanical quality of some of the movement material has been associated with automata and the baroque notion of nature as a machine. The group sequence, on the other hand, can be considered a mixture of mid-eighteenth century opposing dance styles: the *danse noble* and the *ballet d'action*. The costumes have also been considered implicit formal imitations (or quotations of form). The skirts are in fact reminiscent of baroque period skirts. Juxtaposed with the bare torsos, they highlight the fluidity of identity. The skin-coloured underwear instead recalls the theme of intimacy, exposing the bodies of the dancers in highly contorted poses reminiscent of Bernini's statues and, in combination with the lighting, the effect is similar to Caravaggio's *Chiaroscuro*. Light, also an implicit reference (of a partial reproduction), becomes part of the narration, producing both closeness and distance and defining space.

Also connected to the implicit reference (or Böhn's quotation of form) is the use of the deictic categories in the work. For this dance work the analysis revealed the tendency to set in connection the position of object and subject, especially at the level of space. This contributes to an impression of intimacy between the dancers and the

audience. This intimate atmosphere is also promoted by other elements such as the silence at the beginning, the light drawing attention to the bodies and the curtains used as props. Particular to the dance, and connected to space, is the fact that the frames formed by the curtains are exceeded. The dancers trespass the illusion of the fourth wall. At the level of persona this corresponds to the audience being addressed directly by the work. The position of the object and subject is challenged for some instants. At the level of content, this can be seen as reflected in the *theatrum mundi* theme with the blurring of rehearsal and show time seen at the beginning of the dance. The effect of blurring is nevertheless not constant throughout the dance. In opposition to these instances of connection, there are also distancing tendencies between the work and the audience. In particular, at the level of time, several elements point to a distant past. Examples of this are the costumes and the music. It is thus possible to talk about the dance as characterised by an idealisation of the past (also present in Petite Mort and Birth-Day). This nostalgic past is used to highlight those aspects of humanity that have remained constant throughout the centuries and define it. This particular approach to the past, I argue, can be seen in all three dances.

CHAPTER 4
Petite Mort (1991)

4. Petite Mort (1991)

4.0. General introduction

Out of the three works considered in this thesis, Petite Mort is arguably the least contemporary Baroque of all. Still, I have decided to include it in this research since it anticipates certain elements of Bella Figura and points to Kylián's long-standing interest in the period. The baroque references can mostly be found in elements that are visible and audible on stage, such as costumes and music, and are less evident in the work's structure. Nevertheless, Petite Mort anticipates many elements that are given full expression in the later dances, such as the use of light in Bella Figura and the costumes in Birth-Day. The most interesting aspect of Petite Mort is its interconnectedness with the other works of Kylián's Black and White programme. This chapter, therefore, mostly deals with references that occur Intramedially (inside the medium of dance) among the works of the Black and White series, but also with reference to Kylián's other dance works. The analysis also touches on references to other media, such as painting and sculpture, and themes typical of baroque art, such as Bernini's contorted sculptural groups Apollo and Daphne and The Ecstasy of St. Theresa, Caravaggio's David with the Head of Goliath and The Resurrection of Lazarus. This chapter first examines those elements that are clearly related to the Baroque, then moves on to the implicit references, drawing parallels with Calabrese's phenomena of 'Detail and Fragment' and 'The Approximate and the Inexpressible'. It ends

with a reflection on deixis, starting with the element of Persona. This is discussed in relation to the spatial and temporal elements. The analysis of this dance work informs my argument that Kylián's concept of the nostalgic past is present in all three works examined, and that his earlier works have been a testing ground for forms and themes that are then fully developed in his later works.

4.0.1. Structure

Listed as number 56 in Kylián's oeuvre, Petite Mort premiered on the bicentenary of Mozart's death at the Salzburger Festspiele in Salzburg on 23rd August 1991[162]. Choreographed to two well-known compositions by Mozart, Piano Concerto in A major KV488, Adagio (1786) and Piano Concerto in C major KV467, Andante (1785), the dance work is 18 minutes long, with costumes by Joke Visser and lighting design by Joop Caboort. Although first presented as an independent work, since the mid-nineties it has typically been programmed alongside five other works (Six Dances (1986), No More Play (1988), Falling Angels (1989), Sarabande (1990) and Sweet Dreams (1990)) as part of the Black and White programme. The dance is thus a segment in a sequence or part of "a work in progress" (Joerg, 2000, 18)[163]. The new arrangement in a sequence foregrounds the many connections between the works and takes its name from their

[162] The work won the Milan 'Danza & Danza' prize and the Moscow Golden Mask Award (2011).

[163] Guzzo Vaccarino (2001) expands Kylián's Black and White period by introducing Whereabouts Unknown (1993) to music by J.B. Bach alongside the five dances. She also notes that Kylián never fails to mention that Prague is a splendidly baroque city (Guzzo Vaccarino, 2001, 54).

almost complete absence of colours (Lanz, 1995, 148). In particular, the costumes (the rococo dress) and the props (the fencing foils) are a constant presence throughout the programme (Joerg, 2000). As a part of a whole, Petite Mort calls for an intramedial analysis and therefore comments regarding the other five dances are also introduced here. The contextual information is drawn from three sets of programme notes. The first programme is from 17th November 1994 at the AT&T Danstheater in The Hague and features the Black and White series performed by NDT I. The second is from 22nd March 2001 Kleurrijk zwart/wit [Colourful black/white] at the Lucent Danstheater in The Hague by NDT I; whereas the last programme is from the English National Ballet (ENB) re-staging that I saw live 18th April 2013 at the Coliseum Theatre in London. Moreover, on Kylián's website, one can access a longer introduction to the dance written by Kylián, dated 23rd September 2007.

Lanz describes the Black and White series as characterised by Kylián's shift from a narrative to a postmodern approach to choreography (Lanz, 1995). With the first dance of the series, No More Play (1988), Kylián begins questioning the nature of dance (Lanz, 1995). The dance work is a clear break with his previous expressively oriented works. Despite this, it is not an "anti-expressive dance" but rather a combination of expressivity and abstraction that leads him "to the development of a unique new dance style" (Lanz, 1995, 151). The abstraction embraces the use of lighting – "Joop Caboort's radical lighting" – the costumes – "Visser's sober, dark costumes" – the décor –

"Kylián and Michael Simon's abstract décors" – and the choice of music including the use of distortion (Lanz, 1995, 149).

Choreographed for twelve NDT I dancers, Petite Mort alternates sequences of group unison with short duets as outlined in Scheme 4. The group sequences are labelled 'Group' whereas 'C' stands for a couple dancing and 'S' for scene. The horizontal lines specify the use of black-out or other devices that obstruct the visibility of the stage. The first dotted line indicates that the dance begins in partial darkness with the curtains up. The second type of dotted line stands for the black cloth that the dancers drag on stage and use to temporarily obscure the proscenium. The continuous line at the end stands for a complete black-out. Following the scheme is a brief synopsis of the dance to ease understanding of the analysis that follows.

Petite Mort (1991)

- **Prologue: S1** (male group - swords) (0:00 – 3:00)

(3:01 – 3:10)

- **S2** (entire group - duets with swords)
  - Group (3:11 – 5:54)
  - Couple: 1 duet (5:55 – 6:47)
  - Group (6:48 – 7:20)

(7:21 – 7:28)

- **S3**
  - Couple 2: duet (7:29 – 8:15)
  - Couple 3: duet (8:16 – 9:23)
- **S4** (female group – dresses) (9:37 – 9:23)
- **S5** (3 duets)
  - Couple 4: duet (10:58 – 13:12)
  - Couple 5: duet (13:13 – 14:58)
  - Couple 6: duet (14:59 – 16:22)
- **Epilogue** (16:23 – 16:30)

Scheme 4

The dance opens with the light becoming gradually brighter and a group of men walking backwards in a line towards the audience (S1). Above their heads, on the index fingers of their extended arms, they are balancing fencing foils[164]. An indistinct and repetitive noise, something like ventilation, or air blowing between the blades of a fan, is heard in the background. As the dancers stop, their arms slowly lower until, after a moment of suspension, they turn with a pivot to face the audience, swinging the foils from side to side, whereupon the ventilation noise suddenly ceases. They now move in complete silence.

[164] Lanz defines them as sabers, but I prefer 'fencing foil'. Sabers have guards "shaped to protect the sword hand and the forearm" (1995, 2007, 11). Those in this dance work only protect the hand.

The only sounds that can be heard are the body percussion and the noise of swift movements and careful handling of the foils. The sequence ends with the beginning of KV 488. They soon leave the foils on the floor, move towards the back and run downstage, pulling a piece of black fabric that temporarily obscures the audience's view of the proscenium. The cloth hides the women's entrance on stage. The female dancers briefly lie on their backs, with their heads towards the audience. As the cloth floats away, they spring into sitting positions with both legs open to the side, knees bent, and hands raised in front of them in a flower-like position (S2). They are soon re-joined by the men for a group sequence that features the six couples dancing in unison. Then, while the men recover their foils, the women run off stage. As they return, there is a sequence of three short duets.

The first duet, C1, is performed with the rest of the company in the background, standing motionless with their backs to the audience. The duet can be considered a trio between two dancers and the foil, and ends with the woman accepting the sword and carefully lowering it to the floor. This is followed by a brief group sequence that ends with the men dragging in the cloth again. This time, after the fabric has disappeared, the stage is left bare (the women have taken the foils with them). The third sequence (S3) starts as two couples come running on stage, each performing a duet. The second couple (C3) stays still in the background as the first couple (C2) dances. The music sequence ends with the last position of the second couple. This is one of the most iconic moments of the dance, also used in its promotional material. The

woman, lying on her back, legs closed together and bent, and back arched so that her head faces the audience, and arms bent like wings to the side, sustains the man who leans his torso against her legs. His back is also arched and his head tilted back so that he is looking above him. His legs are slightly apart and his arms are extended to the side, mirroring the woman's. The position clearly mimics the final ecstatic moment of erotic excitement and central theme of the dance. Thereafter, the couple slowly roll apart in opposite directions of the stage.

The second section of the dance opens with Mozart's KV 467 and a group of five women glides on stage wearing black rococo dresses (S4). The scene is slightly ironic, as the dresses turn out to be rigid structures. As the sequence finishes, one of the women is left behind. Stepping out of her costume, she performs a duet (S5 C4) with a male dancer. This is followed by two other duets by two other couples (C5 and C6). The dance ends on the last notes of the music, with the last couple holding hands facing the audience, and slowly walking backwards with the black dresses rolling chaotically on stage by themselves (epilogue) as the light fades out.

4.0.2. Baroque eroticism: title and themes

The dance's title is central to the meaning of the work. "Petite Mort" (lit. "little death") refers to both French and Arabic circumlocutions for orgasm (programme notes to ENB's premiere, 2013) and is the key to interpretation of the dance. The whole work is indeed imbued in a

sensual, but not openly sexual, atmosphere – the extreme closeness of the dancers in the duets, and the quality with which the movements are executed – that the title brings to a conscious level. In addition, by being aware of this key, some of the movements lose their abstract quality and sexual nuances that might otherwise be overlooked become more evident.

This leads to a discussion of the importance of titles, already introduced in the second chapter when discussing Genette's paratextual category (in section 2.3.1.). In literature, some critics would go as far as to dismiss them as too revealing (Eco, 1980) or to put them in a separate category along with other paratextual elements such as inside cover descriptions and dedications (Genette, 1997)[165]. In dance, on the other hand, their functions vary from being seen as mostly necessary in representational dance works (Carroll and Banes, 1999) to being purely of pragmatic use. Talking about art in general, Jerrold Levinson argues that the "title of an artwork is an invariably significant part of that work" as, unlike a flower, works of art "are not sensed and savored relatively directly, without intellectual mediation" (1990, 159). Titles are a constituent part of a work of art (166). The

[165] Genette's scheme classifies titles as paratextual. He considers their relation to the core of the text to be less explicit and direct: "[t]he second type is the generally less explicit and more distinct relationship that binds the text properly speaking, taken within the totality of the literary work, to what can be called its *paratext*: A title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, […] These provide the text with a (variable) setting and sometimes a commentary, official or not, which even the purist among readers, those least inclined to external erudition, cannot always disregard as easily as they would like and as they claim to" (1997, 3). Similarly Eco, in the post-scriptum of the Name of the Rose (1980), writes that the narrator should not give indications as to how her/his work should be read – otherwise s/he would not have bothered writing it – as the text is a machine to generate interpretations and the title is a key for interpretation (Eco, 1983, 1).

title always has an aesthetic influence on the work: it is "part of the work's structure" (167). It is an ARF (**A**esthetically **R**elevant **F**actor) (166) even if it is heteromedial[166]. A work of music is thus composed of musical elements as well as verbal elements, i.e. the title (162). Petite Mort can be classified as a disambiguating (or specifying) title because "the body of [the] work is representationally ambiguous" and the title gives a key for interpretation that "can serve to fix or endorse one perceptual reading rather than another, thus giving to the work a more determinate content than it would otherwise have had" (173)[167].

At the level of content, the dance's title connects sexuality to death. The link first made by Sigmund Freud (1920, 1923) who described them as two opposite instincts – *Eros* and *Thanatos* – was further developed by George Bataille ([1957] 1962) in relation to eroticism, violence and the sovereign. Observing that "the goal of all life is death" (Freud, 1920, 47), as matter moves towards its return to an inanimate state, Freud juxtaposes the life instincts or *Eros* (1923, 40) in the form of the inhibited sexual instinct with the self-

[166] Levinson observes that with text the problem of integrating an element from another medium into the structure does not exist: "[w]ith a literary work, such as a poem, a title is of course very readily seen as of a piece with the rest of the work, since title and text share a medium – i.e., words" (Levinson, 1990, 162).

[167] The other categories are: 1) *neutral titles*, the title seems to alter nothing of the work's core, as in Kenneth MacMillan's Isadora (1978) or Kylián's Symphony in D (1976); 2) *underlining/reinforcing titles* that put "additional weight or stress to some theme or subject that is clearly part of the core content" (170) as in Roland Petit's Le jeune homme et la mort (1946) or Kylián's Tanz-Schul and Birth-Day; 3) *focusing titles* that operate a selection of the content as in Kylián's Falling Angels (1989), the women are thus associated with the divine; 4) *undermining/opposite titles*, often ironic, but not exclusively, as they indicate the opposite of what is happening in the work like in Hans van Manen's Solo (1997) where more dancers are seen performing simultaneously on stage; 5) *mystifying/disorienting titles* are apparently unrelated to the content such as in Forsythe's Impressing the Czar and the last general category, 6) *allusive titles*, that point indirectly to other elements outside the work such as in MacMillan's The Judas Tree (1992), Kylián's Arcimboldo (1994) and Wings of Wax (1997) (Levinson, 1990, 169-74).

preservation instinct, or *Thanatos*. Life is seen as disturbing the state of things, an inert state, with its tendency to complication by multiplication (Freud, 1923, 40). Tendencies towards death are said instead to be "mute" when compared to "the clamour of life" (46). The two tendencies are in fact two extremes of the same continuum (of states in matter) that can only meet during sexual intercourse[168].

Building on Freud's arguments, Bataille observes that in our normal state as discontinuous beings we constantly yearn for lost continuity. This continuity is achieved only through eroticism or death. Three types of eroticism – religious, physical and emotional – overcome this 'nostalgia' as they provide an experience of the sovereign. As opposed to the social, the sovereign experience is immediate and exalts the individual. It is the sensation of belonging that is experienced in orgasm. Bataille thus defines eroticism "as assenting to life up to the point of death" ([1957] 1962, 11). Eroticism and sexuality are what "prevents us from being reduced to mere things" and are opposed to the alienating forces of work and productivity (1962, 158). A healthy eroticism is the coming together of two partners as equals despite the violence and death tendency that sex brings with it: "[s]exual union is fundamentally a compromise, a halfway house between life and death. Communion between the

[168] Freud clearly states that "[t]he ejection of the sexual substances in the sexual act corresponds in a sense to the separation of soma and germ-plasm. This accounts for the likeness of the condition that follows complete sexual satisfaction to dying, and for the fact that death coincides with the act of copulation in some of the lower animals. These creatures die in the act of reproduction because, after Eros has been eliminated through the process of satisfaction, the death instinct has a free hand for accomplishing its purposes" (1923, 47). A description of the female orgasm is notably missing.

participants is a limiting factor and it must be ruptured before the true violent nature of eroticism can be seen, whose translation into practice corresponds with the notion of the sovereign man" (167). Eroticism, as opposed to sex (procreation), is therefore a subversive practice: "pleasure is so close to ruinous waste that we refer to the moment of climax as a 'little death'" (170). Society, or the world of work, is threatened by sex and religion, or the world of excess (Hegarty, 2000, 107).

This last aspect can be reconnected to Calabrese's understanding of the Baroque as defined by phenomena of excess (see also section 3.3.1.1). In this particular case, it is an excess at the level of object content, and he mentions the exhibition of private life, and the excess of sexuality and violence as examples. In relation to baroque art, there are many examples of sensual images and hidden erotic meanings: from Caravaggio's using real underworld models in his works (The Death of the Virgin (1606) was criticised because the Madonna looked as if she were a drowned woman (Martin, 1977, 41)); to Bernini's St. Theresa and Fragonard's The Swing[169]. For Kylián it is through sex that we are reminded "that our lives are of a relatively short duration, and that death is never too far from us" (Kylián, 2007 [online]). Eroticism and sex are not associated with a sense of guilt in Kylián. In general all his duets convey the idea of life as an event to be shared. This clearly recalls Bataille's argument, where sex is seen as

[169] In this painting, the observer on the grass is in a position to see the lady's intimate parts as underpants did not yet exist.

the coming together of two forces to create harmony. Yet, in the dance, Kylián seems to be bring forward the view that it is a male history in which women play a secondary role: "[s]ince the time in which Mozart's music was created, and today, many wars were fought and much blood had to flow under the 'Bridge of Time'. And, it is mostly men swaying swords in show of their potency and power" (Kylián, 2007 [online]). Gender politics is not the focus of this thesis but it would be interesting to explore his words further. What is presented in Petite Mort is thus the whole of the sexual act with its erotic energy both before and after the act. As Guzzo Vaccarino rightly argues, the black cloth is thus associated with desire, *Eros* (2001, 57), but, I would add, also with *Thanatos*.

4.1. Explicit and intramedial references: the props

4.1.1. The props: fencing foils and black dresses

The mention of the cloth leads us to consider the scenic design, which also introduces the dance's more explicit references. In Petite Mort, three objects fall under the category of props and all have baroque associations: the black cloth that is pulled twice across the stage, the foil swords and the black dresses[170]. But only the last two, the fencing foils and the black dresses, are explicit references to the Baroque and examples of Böhn's quotation of expression[171].

[170] It will soon become clear why I list the black dresses as props instead of costumes.
[171] Böhn distinguishes between 'quotation of statement', 'quotation of expression' and 'quotation of form'. In the first expression the focus is on the specificity of the situation, usually a single particular instance; in the second case the interest is on the typical object/situation referred to. The last notion encompasses the modality or the way in which a text is structured.

The dance is constructed on two symmetrical units, each of which begins with a group sequence associated with one of these objects. The first part introduces male sexuality and presents a male group sequence where each of the dancers performs a duet with his foil. A similar foil also appears in several scenes in Six Dances and Sweet Dreams and, in a slightly heavier version, a sabre together with a medieval long sword in the hands of Egon in Birth-Day, the last dance work analysed. In all these cases, the audience unequivocally recognises their association with a past historical time. They were a requisite for men's baroque dress and clearly associated with manhood. Even though they are not yet the fully developed phallic symbols used in Birth-Day, they still clearly connote manliness[172].

Most interesting is that, historically, dancing and fencing were intertwined as part of noblemen's education[173]. In the baroque period dancing masters were often also fencing masters (Pappacena, 2009). The two activities require a complementary approach to movement and precise positioning in space. Dance fosters control over one's own space, placing emphasis on harmony with others', whereas fencing requires the conquest of another person's space (Turocy, 2011 [video])[174]. The sequence clearly establishes the dancers' masculinity with the foils being made pliable objects in their hands: they are bent and held in unusual ways, by the handle but also by the blade. With the

[172] Lanz, also unconvinced of their phallic association in this dance, argues that they have been "construed by some as a phallic symbol" (199).
[173] It was extremely aestheticised and thus could be seen as a sport rather than a survival skill.
[174] Kylián used Gregorio Lambranzi's text (1716) as inspiration for Tanz-Schul. The text includes some figures with swords but only in relation to dance.

first couple (S2 C1) the foil becomes the metaphorical expression of seduction in an interesting duet *à trois*. More a court gift than a phallic symbol, the female dancer accepts the offering and the foil is laid on the floor[175]. Guzzo Vaccarino asks without giving an answer if the men have been fighting to defend their hearts. If with the foils male eroticism and the past mingle, it is with the black dresses that the female dancers identify with a feminine past.

At first sight the black dresses seem accurate reproductions of rococo fashion. It is only when the dancers step out of them that the audience realises these are rigid structures on wheels[176]. The rigidity of dresses has been associated with the rigid differences in societal roles or, as the Dutch dance critic Luuk Utrecht suggests, "as façades which conceal the body, and behind which one's true nature can be hidden" (in Lanz, 1995, 199). The dancers have an ambiguous relation to them: they treat them in a positive, almost affectionate manner during the dance but at the end, they reject them. The dresses are at once shields protecting the dancers and cages from which to escape. In this particular work the dresses do not have an ironic intent, as in the other dances of the Black and White series, but they still elicit a comic reaction from the audience. Thus, the surreal image created – the dancers partnering the dresses – connects the dance to the other works in the series. Their bulky size and dark colour contrasts with the

[175] Discussing this sequence Guzzo Vaccarino mentions that the female dancer seems to be reading a book in her palms before accepting the sword. Thus, besides pointing to the bodily sexual instinct, the dance also implies mental attraction (2001, 59).
[176] Lanz defines them as "crinoline" (199) but actually this would indicate a later type of dress that came into fashion in the nineteenth century.

skin-coloured tight costume, highlighting the dancers' vulnerability and consequently the intimate atmosphere of the dance. The dresses, together with the foils and the cloth, are the main props in the dance in an "otherwise empty décor" (Lanz, 1995, 199). Like the foils, they have similar functions in the dance. They highlight the clear division between male and female sections and point to an ideal nostalgic past.

4.1.2. Of black dresses, fencing foils and other intramedial elements

More than the foils, it is the black dresses in Petite Mort that prompt a reflection on Intramediality[177]. Alongside connections to several media, the dances of the Black and White series are strongly linked together through recurring elements. Possibly the most obvious element that reappears in all the dances of the programme is the rococo dress. These or very similar dresses appear in four of the six dances that form the series (Sarabande, No More Play, Six Dances and Sweet Dreams) and are used to produce very different effects and atmospheres. I use the term atmosphere because in some cases, such as in Petite Mort and Sarabande, the dresses are used as props. In Petite Mort, they are used in the women's group scene (S4) and when compared to the other dance works of the cycle, in a mostly serious way. They only elicit laughter at the beginning of the second part when the group comes on stage. The confounding of expectations produces laughter. Sarabande and No More Play also have a generally serious tone, whereas in Sweet

[177] Chapter five analyzes the intramedial relation of swords in Birth-Day, Six Dances and Petite Mort.

Dreams or Six Dances the dresses are part of highly ironic and slapstick scenes[178].

In Petite Mort the dresses are associated with the rigid differences in societal roles. In Sarabande, instead, they have a metonymical function. In the DVD version of the work, the prologue to the dance starts with a close-up of one dress and then opens to music by Bach to a panoramic view of several dresses hanging from the ceiling. From the close-up, it is possible to note that all the dresses are different and not completely black (so they are not the same as those used in Petite Mort). As the first sequence of the dance begins, the dresses continue to hang extremely low from the ceiling and below each of them is a man lying on the floor, enclosed by a circular pool of light that comes from the dresses. The men seem to have been born out of them. The dresses remain visible, hanging at different heights up to the middle of the work (ca. 8:00). The dresses, indicating both femininity and maternity, thus operate as a counterbalance in the otherwise male-only dance[179]. There is only one moment of possible irony in this quite grim work and it occurs when the dresses have been lowered (6:58 – 7:02) just above the men's heads. The dancers then put their T-shirts in the folds of the dresses. This recalls the act of

[178] In general the first two dances have a serious undertone. Sarabande (1990) is a work for six male dancers. It makes use of distorted body percussion and music by J.S. Bach arranged by Dick Heuff. No More Play (1988), on the other hand, is a work for five dancers (three males, two females) to Anton Weber's Fünf Sätze für Streichquartet, Op. 5 (1909). The last two are instead comic dances. Sweet Dreams (1990) is choreographed to Weber's Sechs Stücke für Orchester, Op. 6b (1928) and presents a highly ironical and surreal landscape made of apples, foils and fourteen dancers. Six Dances (1986) for eight dancers is set to music by Mozart (KV 571) and depicts intrigue-like slapstick scenes between the dancers in historical costumes.
[179] In the series, Sarabande is juxtaposed with the female-only Falling Angels (1989).

changing a light bulb. Another serious use of the dresses is in No More Play. Here, the dance opens with one dress standing in a rectangular pool of light. Soon afterwards, a dancer enters and stands right behind it. Then a second dancer stands behind the first. Then in another pool of light, a second dress appears and the first one rolls off stage by itself. In this case the dresses seem unrelated to the rest of the dance.

If in Petite Mort there is no particular intent to be either humorous or serious so that the dance is a balance of opposites. In Sweet Dreams and Six Dances there is a clear comic intent that adds to the humour of the rest of those works. In both cases the dresses are used in an episodic way[180]. In these dances, the dresses are not part of a whole section as in Petite Mort nor are they part of the scenery as in Sarabande, but they appear and disappear quickly several times during the performance, forming separate sketches in the dance. To briefly comment on this, most instances use surreal images. The dresses are not really inhabited by human beings but by single body parts: as a head or a single hand coming out of them. This produces a distorted vision of the body, similar to that of cartoons. The laughter elicited is thus similar to that described by Henri Bergson (1900) and related to the mechanical aspect of the body. It is difficult for the audience to identify with a singular body part unless it is anthropomorphised displaying an independent will. In the case of the hand coming out of the dress for example, it changes direction following another dress with a head sticking out as soon as it sees it. The body part is thus

[180] The dances also have an episodic structure.

considered, as an independent unity with its own will. On the other hand, the only time the dresses are worn by a whole person (the second example of Six Dances) is the audience able to relate to the humanity of the situation.

In Six Dances the dresses appear to be creating surreal images commenting what is happening on stage five times. In their first apparition (3:29 – 3:36), two empty dresses travel across the stage with two lifeless female dancers suspended horizontally, whose bodies seem stabbed by foils. In Sweet Dreams, the dress is seen only once, at the beginning (0:39 – 0:46). A female dancer is crossing the stage balancing on apples, and as soon as she is near the other end, a hand coming out of a black dress throws an apple, hitting her in the head. The apple rebounds, returning to the hand. This introduces the light ironic touch characteristic of the whole dance. This last dance can be seen as a counter-balance to Petite Mort: instead of duets with foils, it features dances with apples[181]. To sum up briefly, in the Black and White series the dresses are ambiguous because they have both ironic and serious uses. In most ironic instances, they create surreal images. In these dances, the dresses are not really inhabited by human beings but offer a distorted vision of the body that is absent in the serious dances where the characters are represented in their entirety.

Even if I have introduced Calabrese's categories to distinguish implicit references, they are also helpful in describing the relation

[181] The use of light in the dance includes geometrical patches on the floor and is very similar to that of Falling Angels and No More Play, contrasting markedly with Petite Mort.

between the contemporary moment and the past that these explicit references offer. In particular I draw from the phenomena of 'Detail and Fragment'. Both terms, 'detail' and 'fragment', describe a loss of totality and are reminders of that totality. The detail entails an agency of someone who, from a specific point of view, consciously decides to highlight (or cut out as Calabrese says) a particular element. The detail is something that has been singled out; it is exceptional. The fragment, instead, conceals a rupture from the totality. It has neither agency nor an exceptional status. These phenomena are associated with four categories – the poetics of details and that of fragments, the reception of details and that of fragments – out of which I will focus on the first two. Besides the dance's being a fragment of a series, my argument is that the rococo dresses and the foils must be considered as details rather than fragments of the past. On the one hand, they are the result of a conscious 'cut' (these and no other objects have been chosen) on the part of the choreographer. On the other hand, they help locate the dancers as fragments of a particular time (although the dresses and swords are not themselves fragments). The dresses and the foils are exceptional objects with a clear relation to the past. These details metonymically point to a particular past cultural frame. They are more than symbols of the past as they allow the audience to produce a stylised image of it: "[s]tylization is thus seen as the exclusion of parts of 'reality' and inevitably attention is focused on those aspects which are retained, i.e. chosen or emphasised" (Morgan, 1984, 16). As the dance proceeds, and as soon as the dancers who are identified as

characters living in the past no longer possess these objects (they leave the foils on the floor or step out of the dresses), the dancers become fragments of something bigger. Nevertheless, it is no longer clear of what the dancers are fragments, since they are far removed from the past. They are fragments of an unknown frame. Logically, they can only be fragments of details of the past (dresses and foils). In Petite Mort, therefore, Kylián is using both a poetic of detail and a poetic of fragment. Calabrese defines the poetics of fragments as being characterised by quotations. I argue that because quotations always involve a conscious decision, they should be seen as details. Thus, from my point of view, quotations can either be part of the poetics of details or that of fragments, depending on how they are used.

4.2. Implicit references: costumes, the black cloth and music

In Petite Mort, in terms of implicit references I have considered the costumes, the black cloth and music. They all are quotations of form. Regarding costumes and music, even if these elements point to an historical past, they nevertheless cannot be considered references to the Baroque. Rather, they point to an undefined past time that I will argue is utopian and transcends real historical time. Besides providing temporal indication, the costumes also serve to enhance the theme of intimacy, as does the use of silence. Music offers structure to the movement and gives voices to the dancers, but also provides associations with eroticism. The black cloth is instead considered a reference of form because of its folds and its effect.

4.2.1. The costumes

The costumes can only be considered implicit references. In fact, they only connect the dance to a generic past. At the same time, together with silence and lighting, they introduce a sense of intimacy that heightens the erotic theme in the dance. They are considered transmedial references and quotations of form.

As mentioned earlier, the Black and White series demonstrates a shift from narrative to postmodern in Kylián's oeuvre (Lanz, 1995). With Joke Visser as a costume designer (1989), Kylián's costumes acquired elegance and a more defined character that was absent in the loose-fitting shirts and skirts of the previous period. In Petite Mort, both men and women wear cream-coloured outfits reminiscent of corsets[182]. It is also the first time that Kylián's dancers are "scantily dressed" (Lanz, 1995, 199). All dancers are bare-footed; the men have high-waisted shorts (gaine) and bare chests, and the women wear short briefs and what looks like a shoulder-free bustier (in reality skin-coloured straps hold the top in place) and no tights. The amount of bare skin and the colour of the costumes clearly enhance the dance's sensuality, already hinted at by the title. They also add to the general impression of witnessing something private that would not normally be seen in the public eye.

[182] Guzzo Vaccarino describes the colour of the costumes as a non-colour (2001, 57). Interestingly, in the recent restaging of the dance work by the Alvin Ailey company (2012), the costumes have the original 'nude' colour. The effect is produced is thus rather different as they clearly do not blend with the skin-tone of the dancers failing to produce the effect of abstract nude.

Even though the corsets are reminiscent of a past moment in time, the costumes cannot be considered literally Baroque. They are too tight to be the type of undergarment worn in the baroque period – a time when several different layers were used. Female fashion also required women to wear structures (panniers or side hoops) around their hips so as to obtain a bulking effect in their skirts, and men wore breeches rather than briefs. In comparison, the costumes used in Six Dances, which Kylián describes as 'Mozartian underwear', are closer to being historically accurate. They comprise breeches for the men and a bustier with shoulder straps and a large underskirt for the women. The other difference is that whereas in Six Dances, the dancers represent stock characters recalling the Commedia dell'Arte – they wear white wigs and are involved in intrigues and absurd sketches – in Petite Mort they are portrayed as individuals. Still, more than representing individual characters or stock characters as in Six Dances, in Petite Mort the dancers embody emotions and feelings in a moment in time[183]. The costumes are closer to the picture by the German-American photographer Horst than to baroque reality. For this reason, I argue that the costumes are a contemporary reworking with a touch of nostalgia that appeals to today's eyes. Our contemporary sensibility locates them in the past, a past that is not a defined period but a utopian reworking. The idea of an indistinct utopian past is central to Kylián.

[183] Guzzo Vaccarino talks about bodies in love and of a sensuality that is distilled so as to be almost cerebral (2001, 62).

The costumes link this idea of the past to sensuality and eroticism. The cream colour, the bare chest and the legs all collude in enhancing the sensuality of the movements, as they give the impression of nakedness without the dancers actually being undressed. It is an abstract nude without the tension, as seen in Bella Figura, of the dancers actually being partially naked (topless) onstage[184]. Revealing without exposing, the audience registers the costumes as indicating sexual intimacy.

The costumes are somehow reminiscent of the white cloth covering several figures in Caravaggio's religious painting such as The Crucifixion of St Peter, The Entombment of Christ (1603), Ecce Homo (1605) or The Flagellation of Christ (1607)[185]. All of Caravaggio's images depict a man, Christ or St Peter, with his waist covered only by a white rag. As in Petite Mort, this cloth is more revealing than that which it covers. In addition, in many baroque artworks there is a connection between sexual ecstasy and religious ecstasy. In general, white is a colour associated with purity (and sanctity) and this is exactly the type of sensuality Kylián wants to evoke: a pure and affectionate eroticism. In contrast to what happens in Six Dances, in Petite Mort there are neither femme fatales nor Casanovas.

[184] Agamben argues that "[n]udity is something that one notices, whereas the absence of cloths is something that remains unobserved" (Agamben, 2010, 59). Interestingly, it is the act of taking one's clothes off that creates nakedness and shame, whereas being nude does not, as it does not involve the action of getting undressed. For a detailed analysis of the nude in art, see Richard Leppert (2007) and Giorgio Agamben (2010).

[185] After the Trent council of 1564, several nude figures had to be covered. Thus, the white rag is an element assimilated by later paintings to indicate a nude.

Bal describes the colour white, with reference to Caravaggio's and Zurbarán's paintings, as being a conceptual metaphor, one of these 'trigger points' that "change [the viewer] in the act of looking" (1999, 17). It is by analysing these points that one uncovers the underlying historical and cultural discourse present in baroque art. The white surface, often a folded material, triggers two phenomena: it mirrors the observing eye and produces a continuous movement between micro- and macro-perspective. Both phenomena create a hallucinatory state that is seen as pervasive in baroque art. Bal argues that the analysis of the colour white can uncover a baroque historical position, a baroque point of view. To comment on the contemporary reworking of this element, Bal connects the use of white in Caravaggio's David with the Head of Goliath and The Resurrection of Lazarus[186] with Mendieta's work Untitled, and that of Serrano in the series The Church (1991) and The Morgue[187]. Her point is that the colour guides our interpretation as it forces the viewer to move closer and look more attentively ("white compels us to look closely", 47). This movement leads the viewer to realise that his position as observer moves back and forth between macro- and micro-perspective and between subject and object (of his reflections). A similar effect, I argue, is achieved in Petite Mort. The light colour of the costumes and the lighting design produces a close-

[186] Bal makes the case that many baroque painters used white, such as Francisco de Zubarán (1598 – 1664) and Diego Velásquez (1599 – 1660). They nevertheless have a kind of foamy approach to white absent in Caravaggio.

[187] In this particular picture Mendieta's naked body is seen covered by a white cloth and tainted by blood. The pictures of The Church series represent shots of an undefined religious interior and of white-clad nuns whose faces are never seen. The pictures of The Morgue series depict corpses' parts in aesthetically pleasing compositions, often draped in white material.

up effect on the skin. In fact, the costumes' effect is heightened by the use of light that washes away the dancers' individual skin tone so that the cream of the costumes merges with that of the skin[188]. By focusing on the dancers' skin, the viewer is thus drawn closer; at the same time s/he is still part of the audience. The effect of the costume and its colour thus links it to the sensuality of baroque art, without the mediation of the folds.

The lights also contribute to the effect of the costumes, as already seen in Bella Figura and as explained in more detail in the section on how space is generated by light (see section 4.3.2.1). On stage in Petite Mort, but more clearly in Bella Figura, Caravaggio's characteristic *chiaroscuro* is reproduced by the contrast between black background and the white-clad main characters illuminated by stark side lights. In The Calling of St. Matthew, for example, a ray of light comes from the right side to shine on Saint Matthew in the middle of the scene. Similarly, the sidelights of the design in the dance create zones of visibility and invisibility that can be paralleled to those in Caravaggio's painting. Their effect is to create an atmosphere of intimacy in the otherwise empty stage. At the same time, the light has a second function. By heightening the skin and muscles, it guides and helps focus the audience's gaze on the dancers' body. If in Bella Figura the strong contrast between light and shadow creates a dance of shadows on the body and on the floor, in Petite Mort the effect is less prominent as strong front lights downstage wash away the individual

[188] Again in Ailey's restaging of the dance work this effect does not occur.

skin tones of the dancers. They become one with their cream-coloured costumes, heightening their sensuality. The effect created is very similar to Bernini's contorted sculptural groups Apollo and Daphne and The Ecstasy of St. Theresa. Bernini took sexual ecstasy as a model to represent the passion of Saint Theresa, a choice that was criticised by his contemporaries (Bazin, 1989, 26). The figures, often religious, depicted in distorted positions, caught in the middle of a heightened experience, are the product of the Counter-Reformation's belief in presenting the viewer with strong and engaging images that would inspire religious fervour. The costumes are thus considered to be transmedial references as they refer to two baroque style elements present in painting, the white cloth, and in sculpture, the white skin. If the white skin of the dancers has the semblance of Bernini's marble, what Kylián presents, in contrast to St. Theresa's baroque folds, is a much sleeker image of ecstasy in which the black cloth is the only floating object in the dance.

4.2.2. The black cloth

The cloth is another transmedial quotation of form that can be associated with the Baroque for two connected reasons: on the one hand, because it hides the entrance and the exit of the female dancers, and on the other, for its flowing appearance. Regarding the first, in the dance, the cloth is used both to cover and to disclose. As pointed out in the description of the costumes, in baroque art there are many examples of material hiding in order to reveal. In Bernini's The Ecstasy

of St. Theresa, to mention but one example, the folds of the nun's habit merge with the clouds, conveying the sensation of levitation. Even though the Saint's body is covered by material, the way the folds are arranged disclose the nun's soul ascending to God[189]. In the dance, each time the black cloth is pulled on stage, it covers only to suddenly disclose the stage again, and almost reaches the area above the audience's head when the material is whipped back. The first time it generates surprise, as the female dancers are unexpectedly on stage. The second time, it generates suspense, as it is unclear what to expect when it disappears. Regarding the second characteristic, as mentioned earlier, in Petite Mort there is a clear distinction between the floating black material and the linearity of the rest of the dance. If in Bella Figura several instances of folds mitigate this contrast, in Petite Mort this is not the case. At first sight, the black dresses and their folds seem to convey the sensation of fluidity that ceases once they are revealed. The cloth thus produces a sense of aliveness in the dance, as the audience does not know what to expect and is almost touched by the material.

Liveliness is yet another characteristic trait of baroque art. The artists of the period concentrated on surprising the audience with their skills and later on, in the rococo period, works of art took a definitive ironic turn. Thus the illusion proposed by the glass in Caravaggio's Bacchus or Pozzo's *trompe l'œil* that transforms the flat ceiling of the

[189] Several sculptors imitated Bernini's game of body and folds. Francesco Aprile's Sant'Anastasia (1685), Antonio Corradini's Modesty (1752) and Giuseppe Sanmartino's Dead Christ Lying in the Shroud (1753) are some examples.

Jesuit Church in Vienna into a dome vault are unexpected twists intended to refresh the viewer's perception by breaking with the conventions of previous artworks. In a way, this is the same effect produced by the fluid movements of the cloth in Petite Mort (and thus also a quotation of form). By hindering the stage visibility, thus mimicking a black-out without being one, it produces an effect of surprise and suspense.

4.2.3. Music

With costumes and props, music is another element that clearly connects the dance to the past. Less evident, however, is the connection to the Baroque (since Mozart is not usually considered a baroque composer), and this is reason I am considering music among the dance work's implicit references. Rather, as explained in the first Chapter, Mozart epitomises the Classical period in music. My argument is that the music in this dance evokes a general past moment in time and thus is a quotation of form instead of expression.

Together with the changes in costume and lighting design, in the Black and White series Kylián also modifies his approach to music with collages, adding to or cutting the music as needed (No More Play, Six Dances and Petite Mort), as well as deconstructing the compositions and introducing noises, voices and distortion (Sarabande). In addition, he moves away from contemporary music to rediscover serious themes in composers such as Bach and Mozart. Kylián had, in fact, already used older music, but always in relation to

light and comic themes. For example, his parody of ballet's conventions and most famous works, Symphony in D (1976), is set to Joseph Haydn's (1732 – 1809) music and Six Dances to Mozart's[190].

At the level of music in Petite Mort, Kylián's new tendency to abstraction is characterised by the reprise of older music whose sequences are isolated and fragmented from their contexts. On his choice of music in Petite Mort, Kylián comments: "I have cut [the musical sections] away from the fast movements, leaving them as mutilated torsos, lying helplessly in front of the listener and beholder, They lie there, just like some ancient torsos, without arms and legs, unable to walk or embrace" (Kylián, 2007). Kylián appropriates these sequences for his use. Nevertheless, compared to his other dances, Petite Mort is not a case of extreme experimentation, since it presents a simple collage of two well-known musical sequences by the same composer: Piano Concerto A major KV 488, Adagio composed in Vienna 2nd March 1786, the same year as the *Marriage of Figaro*, and Piano Concerto C major KV 467, Andante composed a year earlier, 9th March 1785, also in Vienna. Birth-Day, on the other hand, is also a collage based on Mozart, but in this Kylián presents a wider range of genres, from concertos to opera overtures. In Bella Figura, the aural element is instead made up of sequences of works by different composers. But

[190] In Symphony in D the dancers "[take] an ironic look at ballet history: Giselle, Swan Lake and Apollo (Kylián, 2006 [DVD booklet], 12). It is interesting to note that many choreographers use Mozart with comic intent. See for example: Maurice Béjart's Mozart – Tango (1990), Anne Teresa de Keesmaker's Rosas Mozart (1992), Heinz Spoerli's MoZart (2006), Mark Morris' Mozart Dances (2006). Nevertheless, this does not mean that Mozart is used only in comic works. In particular, Béjart's dance has striking similarities to Kylián's Tanz-Schul (1989).

most importantly, it is surprising that Kylián always chooses well-known compositions without fear of their associations, and works closely with their musical structure.

In reality the young Kylián was well aware of the problems that could arise from using well-known music. In relation to Sinfonietta (1978) he expresses his consciousness about using such an important composition as Leoš Janáček's Sinfonietta (1926) and the "responsibility" it involves (Kylián, 2013 [online]). It is possible to argue that at the personal level, the great success of the dance that brought international acclaim to the company might have increased his confidence when using famous works, because he does not mention this concern again. This does not mean that Kylián is unaware of the music's associations. The additional layers of meaning that these references confer add to the openness of Kylián's creations and to the freedom in interpretation he claims to grant the audience. From my point of view, the associations add to the richness of possible layers of meaning.

Kylián's predilection for Mozart's music is highlighted in the documentary Mémoire d'Oubliette [Forgotten Memories] (2011). In the film, Kylián pays homage to two cultural figures of Prague, the humour and lightness of Mozart, and the dark psychologism of Kafka[191]. In fact, in some of Kylián's dances set to Mozart's music, it is possible to see humour and lightness. For example, in Six Dances

[191] In fact, Eisen and Sadie remark that Mozart used an irreverent and scatological humour typical of Salzburg (282). Kylián points to a similar tension between the lightness associated with Mozart and the dark claustrophobia of Kafka in his work (Kent, 2011 [DVD]).

(1986), the dancers perform sequences of intrigues wearing "Mozartian underwear" (Jeorg, 2000, 22). But Birth-Day (2001), examined in Chapter five, also conveys the same lightness in relation to sexuality.

In Petite Mort, on the other hand, the sexual theme has more serious undertones. It is not as dark as Guzzo Vaccarino argues, nor does it quite embody Mozart's swaggering, melancholic genius and unsettling sensuality (Guzzo Vaccarino, 2001, 172)[192]. Milos Forman's film Amadeus (1984) notably captures this aspect of Mozart that Lanz associates with Six Dances (1995, 126). Guzzo Vaccarino sees Kylián's portrait of Mozart in Petite Mort as rounder, because it shows also his tragic side. In particular she connects the dark sensuality of the dance to Mozart's early love for his younger cousin Maria Tekla[193]. If Kylián's work is a portrait of Mozart, which can neither be confirmed nor denied – the dance was presented for the bicentenary of Mozart's death in Salzburg – it is more likely that Kylián's is an intimate exploration of relationships in the dance, mediating the composer's two opposing faces: that of "eternal child" and that of the Mozart

[192] In the original: "[a] proposito, invece, dei balletti su Mozart come *Petite Mort* e *Six Dances*, non può sfuggire il fatto che nel corso dell'evoluzione del suo lavoro Kylián 'evitando ogni tentazione descrittiva, opeggio oleografica […] ha disegnato un ritratto mozartiano per sfumature, penetrando nell'enigma di un genio spavaldo e melanconico, sorridente in superfiece e angosciato in profondità" (2001, 72). Interestingly, the sentence in Italian is ambiguous: it can mean that the dances are performed to Mozart's music or that they have Mozart as a theme.

[193] Kylián knew about the correspondence between Mozart and his cousin, as can be read on his website under the description of Six Dances. Between 1777 and 1781 Mozart and his cousin, Maria Anna Thekla, engaged in correspondence and in early 1779, she accompanied Mozart from Munich to Salzburg (Eisen and Sadie, 2001; Oldman and Anderson, 1938). This was a seduction, Guzzo Vaccarino says, operated by both and that could not be hidden behind the traditional rules imposed by the society of the time (2001, 62). Still, it seems highly unlikely that the letters, with their undeniably scatological Salzburg humour, could be seen as a source for the atmosphere of the dance.

guided by a "demonic power" found in Goethe and E.T.H. Hoffmann's portraits (Kenyon, 2005, 26)[194]. Behind these two faces there is a person with human feelings and emotions. Therefore, I argue that rather than a period, Kylián is interested in Mozart as an artist trying to convey those aspects of human life that cannot be expressed through words.

To recontextualise the sequences, the first dance sequence is on the second movement of Piano Concerto A major KV 488. The musical work, divided into three movements (an *allegro* in A major, the *adagio* in F-sharp minor and the *allegro assai* in A) is characterised by "melancholy lyricism" that is particularly prominent in the *adagio* used in Petite Mort (Rosen, 1997, 243). The *adagio* movement is "unusual both in its marking – which this time does imply a slow tempo – and in its key of F sharp minor: this is Mozart's only movement in this key" (Kenyon, 2005, 189). The melancholy is elicited by the irregular rhythm on several different phrasings (Rosen, 1997, 244). The first part of the movement has soft dynamics and starts with a piano section of large and expressive leaps that "dart across bare pizzicato accompaniments for the string" (Kenyon, 2005, 189). The second part of the movement is characterised by a dialogue between the wind instruments (flute and clarinet), the piano and the strings, that "lean into their wonderful dissonances across the bar-line, extending them

[194] These discordant descriptions originated quite early from two different sources: the reworking of Mozart's biography effected by his wife Constanze was likely done out of necessity (she was left in debt by his death) as she tried to paint a positive image of the composer to promote the sale of his music, and the version of Mozart's sister, Nannerl, who had not seen Mozart in the last period of his life.

right up to the final cadence" (Kenyon, 2005, 189). Mirroring its start, the movement ends with an exchange between piano and strings[195].

The second sequence is part of Piano Concerto C major KV 467 (1785), and is also the second movement of three (*allegro maestoso*, *andante* in F major *and allegro vivace assai*). Together with KV 466 the musical work "represents the Mozart who was considered the greatest of 'romantic' composers" (Rosen, 1997, 228)[196]. Kenyon describes the *andante* as innovative: "[t]he famous Andante (not slow: it pulses in triplets throughout) is bold and experimental in its use of continual dissonances which resolve. The inner parts of the textures are strengthened by first bassoon doubling muted second violins, the muted first violins echoing the pianist's solo, which periodically plunges beneath the accompaniment to the bass clef" (Kenyon, 2005, 188). It is composed of three parts: an opening with the whole orchestra and the strings playing all the major melodic elements, some of which are then repeated – together with new material – by the piano at the start of the middle section, and a third section that goes back to the initial melodic elements. It is characterised by a logical form as in "a sonata – but that is not the way it sounds" (Rosen, 1997, 238). The irregular phrase structure seems improvised "yet the total shape has a regularity that defies belief" (239). The movement is concluded by a

[195] Interestingly, in The Old Man and Me (1996) for NDT III, van Manen uses the same music. The sequences bear strong similarities in movement material to Petite Mort and Bella Figura but are performed by a now older Sabine Kupferberg and Gérard Lemaitre.

[196] "The historical importance of K. 466 is that it belongs to the series of works which made Mozart the supreme composer in most musicians' minds within ten years of his death" (Rosen, 1997, 228).

short coda, with the repetition of the main theme's first phrase played by the piano (Rosen, 1997, 213)[197]. In particular, the *andante* movement became famous as the soundtrack to Bo Widerberg's film Elvira Madigan (1967).

In Petite Mort it is in fact possible to see several thematic parallels to Widerberg's Elvira Madigan (thus a thematic evocation). The film is based on events that occurred in July 1889, closely resembling the Mayerling affair of January 1889. Two run-away lovers, the tight-rope dancer Elvira and Count Sixten Sparre, committed suicide in Denmark. On a general level, the fatal attraction depicted in the film clearly links eroticism and death, a theme central to Petite Mort and already discussed in relation to the work's title (4.0.2). In the film, Mozart's *andante* underlines the most important and emotionally charged scenes. These are often related to the couple's happy moments, which frequently entail dialogues on the identity of the individual in relation to the other: "Are you Happy?", "Now I know who I am". The film conveys the notion that one's identity can only emerge in relation to another person. Similarly, Kylián associates his preference for duets with his notion of life as interactions with another (partner, friend or relative) (Kylián, 2011 [DVD], 35:15 – 35:52). Nevertheless, this cannot be considered a clear reference. The

[197] Rosen continues: "[t]his is a pun based on the nature of concerto form: nothing could better illuminate the double-faced character of this phrase" (Rosen, 1997, 213). KV 466 and KV 467 "represent a liberation of the genre, a demonstration that the concerto could stand with equal dignity beside any other musical form, capable of expressing the same depth of feeling and of working out the most complex musical idea" (240).

elements pointing to the connection (which would be an intermedial implicit evocation related to form) are too faint.

4.2.3.1. Music and movement

Kylián claims to take most of his inspiration from music (Kylián, 2005 [DVD]). This can be clearly seen in Petite Mort, where he works closely with the musical structure of Mozart's sequences to highlight the dance's sense of intimacy[198]. It is possible to argue that in general, in the group scenes the music helps to individualise the dancers, whereas in the duets it creates intimacy. The movement material also contributes to heightening this last element. In addition, the music's association with the past is transposed to the dancers.

What Kylián proposes for Petite Mort is not a one-to-one correspondence, or a Mickey-Mousing as found in Birth-Day, but rather a dialogue between the two media, working across the different instrumental voices of the music that help characterise the dancers as individual and intimate partners. Dancers are not associated with particular instruments, but rather move freely between the voices, creating an intricate movement pattern over the music. This means that a dance phrase can follow two or more instrumental phrases simultaneously. Furthermore, there is no correspondence between the number of instruments and the number of dancers, so that a duet can occur on an instrumental solo but also on the *tutti* of the orchestra. In general, though, the more instruments are playing, the greater the

[198] Guzzo Vaccarino discusses the correspondence between music and movement, comparing the music to breath (2001, 62).

sense of communality. The fewer the instruments, the greater the impression is of witnessing an individual, private experience. Thus at the very beginning, the male group sequence on the piano solo highlights not the group, but the individuals constituting the group. This could be compared to a soliloquy spoken in unison by more than one actor. The group scene is contrasted with the sequences in which the solo voice of the piano occurs in a duet. In this case, the music colludes in conveying a sense of intimacy between the partners. It is interesting to note that the only moment of *tutti* playing during a duet is for the end pose of the first part (9:20) – the same pose that I have described as iconic and representing an abstraction of orgasm – as if to underline the common nature of the sexual experience[199].

In the duet sequences that are characterised by several instruments, Kylián plays between the different voices, producing a kind of duet between the dancers and the instrumental voices. Examples are in C2 and C3. Each of the partners alternates between the voices, following the quality or rhythm of the voice, as in 7:44 – 8:15 and 8:16 – 9:24. In the first duet there is an alternation between the piano and the sustained part of the strings in the woman developing (piano) and sustaining (strings) a high leg. In the second couple, the pizzicato in the background is reproduced by the arm movement, contrasting with the languid piano of the main part and guiding the woman's leg. Another example is C4 (11:34 – 11:43). The woman

[199] Morgan observes that "the use of ensemble reflects Kylián's frequent desire to convey 'universal' rather than 'personal' concerns in his dances" (1984, 5) or again, that "Kylián's concern with humanistic issues has produced a number of ballets that deal with social and psychological aspects of man's behaviour" (12).

moves across different voices. First, the tension of the string is visualised in her off-balance *arabesque*. The man pulls her back on balance while she performs a *grand rond de jambe en l'air* from the front, ending in an *attitude devant*. She is then pivoted around with the highest point of the *attitude derrière* corresponding to one of the notes of the piano. In this close use of the structures and voices of the music, the two art forms seems to melt together. The music seems to give voice to the movements, expressing the individual dancers' emotion and feelings. The effect of this correspondence is such that if we identify the music as belonging to the past, the dancers are also contextualised in the past.

Central to the dance, and connected to what I have already discussed regarding the costumes, is intimacy. The ability to evoke an intimate atmosphere like in Bella Figura (3.2.1.) is found in four elements: the quality of movement material, the way movements are performed, the choice of steps, how they are sequenced, and the way in which silence is used. This kind of quality and movement sequence is characteristic of Kylián's later dances[200].

Other than the dancers being very close in the duets, the quality of their movements is also important for evoking sensuality and intimacy. Particular care is used when touching each other's bodies.

[200] The first cast of the dance experienced difficulty in adjusting to the new movement style as they were not suitably trained. Lanz describes their transition to this new way of moving: "the dance was no longer exuberant or outwardly expressive, yet they still had to generate the same power and energy. The power and energy were also more localized, concentrated in one point in space or even one part of the body. They were no longer to be distributed, but rather released within a fraction of a second, like a flash of light. This required a different attitude and approach, one based on the flexible mentality of modern dance and the technical skills of academic technique" (Lanz, 1995, 152).

The movement is accelerated and then, just before the touch, it is slowed down. This gives the dance a quirky appearance as slow sustained movements alternate with quick ones. In addition, the eyes are also directed to where the dancer is about to touch. The sense of intimacy rests on the dancer's great dependency on the partner for executing the movement. Many steps, just as in Bella Figura, are performed off-balance. They would be impossible to execute without a partner. Of course, intimacy is also evoked in the steps chosen. Besides the iconic moment, there are many other moments when the interaction becomes intimate, as for example in the first duet with the swords. In C1 the way the man moves about the female body with the foil is clearly sensual. The intricacy of the sequences also evokes intimacy. In general, one movement flows into the next without any particular form being considered an apex of the movement sequence, as one is used to seeing in ballet. Very few steps are repeated – rather, they are re-proposed with slightly different details. This creates an interesting effect to the trained eye, as the elements are never quite the same.

4.2.3.2. Silence

As already discussed in relation to Bella Figura, the use of silence is most important to creating a sense of intimacy. Together with music, silence plays a crucial role in the dance. A striking choreographic tool, silence is used at the beginning of Petite Mort to great effect. The dance opens with a faint ventilation noise that is then replaced by the

swinging of foils and the dancers' body percussions. The ventilation noise is also used to connect the two sections of the dance (9:23 – 9:33). This noise colours the scenes slightly without adding a definitive rhythm.

Silence can function as a connective device between audience and dancers by making the public aware of its own presence in the theatre. The most famous example of this is John Cage's 4'33'' (1952), where through the absence of a musical background, Cage highlighted the omnipresent noise that is commonly defined as silence. Similarly, in the dance, it allows the audience to become aware of the noises they produce. As in Bella Figura, the experience is that of a heightened connection with the dancers as the audience becomes aware that the dancers can hear them. A similar effect can also be achieved using lighting when the stage and audience are equally lit. If the audience has the impression that a person on stage can see or hear them, the illusion of the fourth wall falls absent, leaving space for the possibility of a dialogue. Similar to what happens in Bella Figura, the audience is confronted with its own participation from the very beginning, as the (semi) silence, or the absence of music, is introduced at the start of the dance. In this case, the silence signals that we are entering a private realm – an impression also reinforced by the costumes. This is a space that should be entered only with caution and respect. The effect ceases after the music has started.

Silence is also linked to one of Calabrese's categories, that of 'the Approximate and the Inexpressible'. Calabrese argues that despite

the tendency to prefer exactitude in some historical periods, pleasure is taken in those phenomena that attempt to describe complexity, "to represent what cannot be represented to express what cannot be expressed, to reveal what cannot be seen, and so on" (158). In trying to describe complexity one is confronted either with approximation (the "quasi-perfect representation"), or with the impossibility of description (the "quasi-representation" of the inexpressible). In turn, the inexpressible can either result from lack of the subject's ability to define an object in time and space, or from an excess of the object (less frequent). Third, the subject might be unable to express either a lack, so the "almost-nothingness" of the object, or the object's excess of details (160). Nothingness, for example, is exalted in seventeenth-century Italian literature. Based on nihilism, it can be seen as an antecedent to minimalism and its annihilation of details. In contemporary culture, figures of the indistinct and obscure are the fog, shadings and clouds as in Francis Ford Coppola's Apocalypse Now (1979). In turn, the indistinct and the obscure might also be structuring devices, as in Peter Greenaway's The Draughtsman's Contract (1982) and A Zed and Two Noughts (1985)[201]. An example of expressing the inexpressible is trying to translate James Joyce's Finnegan's Wake (1939) by reproducing the effect of the book's language. Nothingness is also found in the production of silence. In particular, he cites the example of Cage and he argues that the cult of

[201] The risk of obscurity in meaning, as Calabrese points out, is unintentional humour. Calabrese also observes that sometimes imprecision is used to give naturalness to the artificial (as was also suggested by Castigliano) especially in the product of mass culture.

Cage is yet another "manifestation of annihilation" (170) that highlights a crisis in musical language. The silence produced by Cage's composition is a "provocative silence" (1992, 170). Calabrese sees Cage's work 4'33'' as pointing to the fact that the common notion of silence is but an approximation. Real silence remains something that cannot be experienced and is thus inexpressible. In a broader sense, the absence of music in the dance indeed provokes a response from the audience. Still, rather than the inexpressible, the heightened state of attention allows the audience to notice the details of the movements, and thus to see what is usually not seen, as well as hearing what is usually not heard. The inexpressible is indeed connected to the dance but only on a thematic level (Böhn's quotation of form). The element of silence is further discussed in the section on personal deixis (4.3.1.).

4.3. Where is the audience standing? Deixis in dance

The last aspect considered in relation to the Baroque is the use of deixis in the dance. The analysis of these elements uncovers other implicit references (Böhn's quotations of form). Deictic elements are those elements that describe the position of the listener and viewer in space and time, and his relation to the subject speaking and the object described. In this chapter in particular, the focus is on the category of Persona, or the relation between speaker (encoder) and listener (decoder) (Jakobson, 1985, 143) and the material discussed, although the other categories of space and time are also discussed. The relation is generally identified in language using personal pronouns and

adverbs. A message can be expressed in the first, second or third person, pointing to different relations and eliciting different reactions. In literature, a good example is the difference between As I Lay Dying (1930) by William Faulkner, a recounting of the same events in first-person narration by different characters, and Charles Dickens' Bleak House (1853), written mostly by an omniscient third-person narrator. In the first example, the I-narration has a direct effect, as the 'I' presupposes a 'you' interlocutor; in the second example, the reader is distanced from the events.

As proposed by Bal, the deictic categories can also be applied to non-verbal situations, such as art objects. Bal thus argues that in baroque art and in particular Caravaggio's paintings, there is a shift from a detached frontal view that can be associated with the third-person narrator, to a more direct interaction, similar to first- or second-person, in which the viewer is addressed directly by the painting. Bal points to Jackson Pollock's works as I-narrations because they emphasise the action of art production and thus provide a clear 'I' statement (of the artwork) about art conventions. In dance, examples could be Yvonne Rainer's Trio A (1966) and Trisha Brown's earlier dances such as Accumulation (1971) and Man Walking Down the Side of a Building (1970) which foreground the work by questioning the process of production. The opening of Kylián's Bella Figura, with the dancers rehearsing on stage, is another example. On the other hand, Bal argues that Caravaggio and by extension the Baroque are characterised by works in the second person. The paintings and

artworks address the viewer, directly inviting her/him to action. In Caravaggio's Supper at Emmaus, the basket in precarious balance at the edge of the table incites the viewer to its rescue. If in previous art periods, the viewer is detached and involved in the painting only by reading its symbols, the focus of the Baroque is on eliciting strong reactions. As in *trompe l'œil* paintings, it foregrounds movement and the total immersion of the viewer.

Contemporary examples of this frontal addressing of the viewer might be Serrano's series The Morgue. The series proposes beautifully aestheticised images of bodies in a morgue. The otherwise mysterious images would be merely glanced over if not for their titles that set them into context. As viewers we are left to negotiate the tension between the beauty of the images and the crudity behind their titles, such as in Rat Poisoning. The goosebumps on the dead person's skin give the impression of him or her still being alive. Our first reaction is, as we suddenly feel very close to this body, to reach for the person and warm them. In this sense, we connect with the image at the level of time and space, as well as at the personal level. The realisation that the goosebumps are a constant condition, frozen by death, produces a frisson. What we thought of as a transitory stage is in fact fixed in time. Realising that we are not close nor can we do anything for the person, we detach from the image, going back to our first perspective of simply looking at the image. However, this position cannot be retrieved, because our experience has changed our understanding of the image. Another example is Bill Viola's video work Observance (2002). The

direction of the characters' gazes locates us in the 'you' position, as they are literally looking at us while trapped in their slow motion movements.

4.3.1. Persona

Something similar to Caravaggio's second person also occurs in Petite Mort, as the dance seems to be addressing the viewer directly with subtle elements that indicate a tendency towards a 'you' appellation. The moment this is particularly clear is in the silence and semi-silence at the beginning, even though the dancers are not gazing at the audience. Similarly to what happens in Bella Figura, the silence is a device through which the audience becomes conscious of its own presence and production of sounds. This posits them in the same time and space as the performers, while they are also reminded of the difference between scenic space and audience space. It is possible to argue that the body percussions have a similar effect. By producing sounds with their bodies, the dancers acquire tri-dimensionality. They are no longer silent figures dancing in a black box in the distance, but have physicality in a space that is now shared. As a result, they become embodied beings of flesh and blood, with which one can 'identify' better than with a 'flat' projection[202]. This regained physicality, coupled with the audience's experience of connection with the dancers, makes a dialogue between audience and dancers a possibility[203]. The

[202] This identification is at the level of the individual person and not necessarily related to *what* one is doing, as in mirror-neuron theory (Reason and Reyonlds 2010; Reynolds, Jola and Pollick 2011; Ehrenberg and Wood, 2011; Warburton, 2011).
[203] In this case, it is not an option that is taken.

audience's self-awareness and the performers' embodiment are elements that are always present in live performances but that are, in this case, heightened by the silence.

Even if it might be surprising, the other element that speaks for a direct 'interaction' with the viewer is the lack of a clear narration. As Lanz points out, in No More Play (1988), Kylián's style becomes more abstract. Important themes such as love and death are still addressed but no longer through whole narrations, as in his previous dance works. The lack of clear narration leaves more space open for individual interpretation of the material. In addition to the often very personal themes of the dance, these fragments of narrations allow viewers to fill the gaps with their own experiences, making their appreciation of the dance even more individual. At the same time, the special quality of the dancers' movements, related to touch, enthral the viewers in bringing to mind their own experience of sensual – in this case, haptic – perception[204]. The movement material thus enhances the effect of Kylián's simple and (almost) episodic structure. The duets have different moods, as Lanz explains, but no complete narrative. The scenes depict archetypal situations void of any particular characterisation thus leaving them open to free association on the part of the viewer. Although they represent ideals, the lovers have imperfections: they are shown in different emotional states, and not always positive ones. As in Castiglione's book, where imprecision or

[204] Rather than only considering it a cognitive response. Both responses, the cognitive and the sensual, are equally important. See Elgin (2010).

"nonchalance" is seen as giving naturalness to the artificial, it is possibly this 'lack' that allows the audience a deeper connection with the dancers and the theme (Calabrese, 1992, 166).

Finally, it is possible to argue that the comic aspect also influences personal deixis: in this case, in the women's scene. As the dancers step out of their black rococo dresses, the audience realise that these are structures rather than clothing. If on the one hand they symbolise the restrictions social structures have imposed on females' bodies in the past, on the other, the friction between expectation and reality (a typical element of the comic) brings the viewer closer to what happens on stage. The audience is thus part of a small elite who have witnessed this bizarre event. To conclude, Petite Mort does not offer a constant frontal address of the audience, but rather the illusion of a fourth wall that is at times removed only to be reinstated. This element is further developed in Kylián's later dances, as already seen in Bella Figura.

4.3.2. Space

The person addressed is always inevitably set in a spatial relation with the speaker. As discussed in the previous section on personal deixis, in Petite Mort there still is a clear distinction, which is overcome in Bella Figura, between the performance space and the space of the observer. For most of the dance, in fact, there is no blurring between these two positions. The only moments in which these are 'endangered' are the silence at the very beginning and the cloth sequences. The silence and

semi-silence create a link between audience and performer by highlighting the inherent connection already present in the theatre. Both performers and audience are in the same room. The absence of sounds allows the viewers to become aware of the noises they produce and thus of their possible influence on the performance. On the other hand, the cloth's tri-dimensional movement – the cloth is first pulled on stage and then with a whip movement dragged off stage in mid-air – gives the impression that it trespasses the proscenium into the audience space. But, as discussed below, in Petite Mort space is also defined by the lighting. Light generates intimate spaces where secrets are kept. In these imaginative spaces an intimate act becomes public.

4.3.2.1. Space: light generating space

The space in which the dancers perform is undefined – again, very similarly to Bella Figura – and connected to a transcendental ideal world. In this floating realm, created by the lighting design, men and women give the impression of walking in and out of nothing as if in a dream. The dancers are in the dark at the back of the stage, and visible long before being in full light. The lighting design creates the space and at the same time serves to magnify the dancers' movements, otherwise lost in the empty stage. This is brought about by the particular illumination that envelops the dancers both in light and in shadows, producing softer contours. In this period of Kylián's works, the light literally becomes "an autonomous element within the set" (Lanz, 1995, 226). As in the previous dance, this is mainly achieved by two

simultaneous designs: side lights creating shadows and a blurred contour of the space of the performance so that the dancers are unevenly lit as they move around the stage; and strong front lights that wash away the dancers' skin tones. This setting remains constant throughout the group scene, creating zones of shadow in the back with the dancers only partly lit, but still visible when upstage, and the dancers downstage fully lit.

Even if the effect produced is less pronounced than in Bella Figura, the lighting design still directs the audience's attention. The design is characterised by lights coming from the right side and stark front lights. The effect produced is similar to Caravaggio's *chiaroscuro* in his The Calling of St. Matthew, where a ray is seen coming from the right side to illuminate Saint Matthew in the middle of the painting. Similarly, in Petite Mort the sidelights create zones of visibility and invisibility that can be paralleled with those of the painting. As explained in the previous chapter, the contrast between light and shadow is exaggerated, creating a dance of shadows on the body and on the floor. In Petite Mort the effect is less prominent, as strong front light washes away the dancers' individual skin tones so that they become one with their cream-coloured costumes. A clear example of this is at the end of the duet C5 (14:50) at the moment when the following couple (C6) enters from the back. This second couple happens to be backlit so that their front is in the dark and only their backs are visible. Further downstage the first couple is so strongly lit by the front light as to appear of a single cream colour. The other effect

the sidelights create is an atmosphere of intimacy, despite the dancers' being alone on the bare stage. From all this it is possible to say that the lighting clearly guides the audience's gaze.

As in Bella Figura, the use of side sources promotes intimacy by highlighting the skin and muscles of the dancers' bodies (those parts that are exposed), and drawing the audience's attention to these details. At the same time, the stage is only partially lit, leaving a large section in the shadow, further focusing the attention on what is in the light. This is contrasted by those moments when the dancers at the front of the stage are illuminated by bright sources that erase their own skin tones and thus become one with their costumes. They are transformed into white sculptures, as in Bernini's compositions. In this last case, the eye is drawn to the complex and fluid forms of the duets, in which the partners literally melt together.

It is possible to argue that in Petite Mort Kylián also uses dance to express what cannot be expressed in words. Calabrese, in his category of 'Approximation and Inexpressible', discusses the tendency in neo-baroque art to find a way to express something that is beyond precise expression. Of course, this can be also seen as the main characteristic of dance, but it is especially true for Kylián. This is a general theme throughout his oeuvre, as expressed in his interview about the restaging of Bella Figura by the SemperOpern ballet (SemperOpern Ballet, 2012 [online video]).

Calabrese observes a pleasure in imprecision. Being able to leave something unexpressed is pleasing because it cannot be

completely represented either because of a lack in the speaker's ability or excess in the object. In Petite Mort, approximation can be seen in various elements at the level of time and space. The lighting, for example, approximates an infinite space, and more will be said about this in the next section on space. At the same time, the bare stage and the silence can be seen as approximations of the void – an appraisal of what Calabrese defines as the "quasi-nothing" that he argues together with "[n]othingness has reappeared in the history of philosophical and aesthetic thought since the seventeenth century, and it has always maintained its baroque character" (1992, 169). Finally, under this category falls the unspoken theme of the work: the inexpressibility of certain emotions through language. In particular, in Petite Mort Kylián uses dance to express what cannot be expressed in words: he conveys the intimacy between two lovers.

4.3.2.2. Space: the proper space for sexuality

My argument is that it is not a physical space but rather a space of the imaginative mind (or of the soul) that Kylián represents on stage. Bernini's The Ecstasy of St. Theresa is not just a typical depiction of ecstatic religious experience; it also epitomises the figure of the fold. In particular, "the pleats in the matter" are a visual representation of "the folds in the soul", thus linking the inside with the outside (Deleuze, 2006, 122)[205]. The folds of the Saint's dress point to a higher power

[205] Deleuze on Bernini's sculpture: "[a]nd when the folds of clothing spill out of painting, it is Bernini who endows them with sublime form in sculpture, when marble seizes and bears to infinity folds that cannot be explained by the body, but a spiritual adventure that can set the body ablaze" (2006, 121 – 2).

possessing her. They open a space that the viewer did not know was contiguous. It is somewhere unknown. I argue that, in a reversal of Bernini's religious art tinged with worldliness, Kylián's sexual depiction is imbued with transcendental ideals that are mediated through the materiality of the movement. Compared to Bernini, it is hard to say that Kylián challenges propriety as the sculptor did by using sexual orgasm as his model for religious ecstasy. It is in a dreamlike space that Kylián depicts sex. Even if most of Kylián's dances evoke a sensual atmosphere and a sense of intimacy, it is with this work that he enters into a discourse about sexuality. The reason for and the modality of his representation of sex in relation to space must therefore be explored.

Sex is a private act that is often discussed in public, and by representing it on stage Kylián adds his voice to this debate. The dance focuses on orgasm in a strictly heterosexual context and in a mode that lies between the ironic and the serious. In Kylián's portrayal, sex is neither analysed nor controlled; it is a secret and intimate act; always positive and constructive; dissociated from guilt. Rather than proposing an objective analysis or intellectual knowledge of the theme, the dance addresses personal experiences, fantasies and memories. Therefore, despite the public space, the atmosphere evoked by the dance makes it private. In fact, Kylián treats it as just another aspect of human life. Nevertheless, by connecting sex and the erotic to the Baroque (in the use of light and costumes, for example) the theme

takes on a nostalgic tinge. Sex becomes associated with a past 'golden' age when it was a positive and constructive act[206].

Analysing the spatial element in relation to the theme, it becomes clear that what Kylián brings to the stage, and therefore to the public sphere, is a domain that is usually private. Nevertheless, an intimate act executed in the public sphere can no longer be considered intimate and tends to acquire voyeuristic potentiality. Intimacy and the public realm thus seem to be mutually exclusive. Oddly, in Petite Mort the impression of intimacy persists. It is as if, through the silence – our attention heightened by it – we have been prepared to enter an intimate space. Having proved ourselves worthy, we are allowed in, while the other dancers turn their backs on the duets out of discretion. In relation to Deleuze, this would be the aspect of the fold connecting the inside with the outside. The dance oscillates between intimate space and the theatre space. This produces the 'Texture' (Deleuze, 2006) of the dance through the continuous generation of folds in perception. Something similar also occurs in Bella Figura. At the same time, there is a game between up and down, particularly in relation to the cloth that divides the space between what is above and below – the women hide their entrance below it – and there is clearly a difference between the section on the floor, which is more erotically charged, and the standing sections, which are less explicit.

[206] It is interesting to note that Foucault observed the tendency to believe, in contemporary society, in a future in which sex would be freer, so that the golden age of sex is in ahead of us.

Different degrees of sensuality and intimacy can be depicted on stage but sexuality is a notoriously difficult theme, especially in dance[207]. It is possibly for this reason that Lanz seems to place the erotic element on a second plane: "[a] sensual, even erotic, ballet" (199). Kylián's dance is, nevertheless, without doubt, a dance about sexuality and in particular about the ecstatic moment of the sexual act, of which he depicts the preliminaries with a "wealth of erotic feelings and moods" (Lanz, 1995, 199). Each of the six duets is different: "joyous and playful", "turbulent and danced with abandon", "gentle and lyrical", "laden with frustrated aggression" (199), erotically passionate and deeply melancholy. The abstraction of the movements and the subtle way in which they are executed enables Kylián to present an image of eroticism that "has been kept strikingly refined" (199). Despite the sense of intimacy and the individualisation of the couples, the impression still lingers that these are not real couples but ideal ones, suspended in an undefined time and space. The whole dance is thus "a declaration of love to Mozart and an ode to love itself" (Lanz, 1995, 199) as well as a celebration of the couple (Guzzo Vaccarino, 2001, 62).

[207] This calls for a brief reflection on the representation of sexuality. Even though a difficult topic, it is no new theme on stage, as can be seen in Angelin Preljocaj's Liquers de chair (1988) and Snow White (2008), Matthew Bourne's Swan Lake (1995) and Roland Petit's Le jeune homme et la mort (1946) to mention a few. Contrary to Petite Mort, in these dances the focus is on the individual's sexual orientation. If it can be argued that, like Kylián, in Petit's work the focus is on the heterosexual couple, Kylián remains concerned with the narration of a moment in time and its ecstatic result.

4.3.3. Time: dream time

Similarly to space, time in Petite Mort is not specific, but, rather, the sequences seem to be part of a dream. As with the blurred spatial edges – the dancers disappear into nowhere – the temporal aspect is unclear and the fragmentary structure of the dance enhances the impression of a dream. There is no logical order to the sequences, no clear reason or causal relation guides them, as would occur in narration, but rather, the structure is constructed on associations or guided by aesthetic reasons. Both sections are in fact structurally symmetrical: they begin with a group scene and end with a duet. Contributing to the dream-like quality is the fact that the segments are not anchored in a specific time. Rather, the costumes and the props point to an indefinite past, long gone from the contemporary point of view.

Generally, the work does not present any alteration of the temporal element in relation to movement (slow motion or exaggeratedly accelerated motions) that can be seen in other dances, such as Birth-Day or Last Touch First (2008). These dances include an alteration in timing of movements, which determines the atmosphere produced. The sped-up movement in Birth-Day adds a comic dimension, whereas the slow motions of Last Touch First heighten the dramatic tension. In Petite Mort, on the other hand, there is no such effect and viewers can better 'identify' with the performers at the level of the movement timing.

In the dance, the past and the contemporary moment come into contact. The audience is aware of a temporal distance and at the same time, the human element (and the live performance) enables them to connect in the here-and-now. The impression of the past is conveyed by what is represented on stage, whereas the contemporary moment is located in the audience's perspective. The dance does not contain any obvious condemnations of the past, but rather has a 'neutral' approach to it. This apparent absence – there is never a neutral reprise as the author is always expressing his perspective – hides the exemplary undertone of the dance. This is also evident in the fact that each couple represents a different emotion. The dancers' couples are stylised idealisations. As the dance depicts an abstraction of the past, it is thus possible to argue that effect entails a celebration of the past as an ideal time. The elements are abstracted from their historical context to be re-used in a contemporary setting – the bare stage. As discussed in the section on props (4.1.2.), they are details of the past. This dance, I argue, presents the last type of time in Kristeva's tripartite model, namely monumental time (1986). In the nostalgic tone of Petite Mort each reference to a particular historical period is lost. Only the notion of 'past-ness' is important.

To conclude, this alternation between past and present creates the hallucinatory state typical of baroque art. This state comes into being through the co-presence of two opposite positions that cannot be reconciled. As seen in the previous chapters, this state connects the positions of object observed and subject observing. In Petite Mort, the

sense of intimacy conveyed on stage and transmitted to the audience through the silence and the movement quality creates a duality. On the one hand, the audience feels connected to the dancers. On the other, the audience knows that this is a representation of the past, albeit in a stylised form and thus not pointing to the contemporary moment. In the 'past-ness' of the dancers there is contemporaneity, infused by the effect of the silence at the beginning of the dance. The viewer is thus suddenly lost in a labyrinth in time, connecting past and present and moving back and forth between the two positions, a little like in Serrano's images. What is described here is slightly different to whenever a scene from the past is represented on stage and the illusion of the fourth wall is maintained. These narrations have a particular cathartic effect, as they highlight how the most elementary human experiences do not change throughout history. In Petite Mort this effect is heightened by the sense of intimacy.

4.4. Conclusion

In Petite Mort there are elements pointing to the past, some specifically to the Baroque. The explicit references of the foils and the black dresses, for example, are clearly traceable to the period. The implicit references found in costumes, the black cloth and the music, on the other hand, are not, but can be associated with an undefined (ideal) past that, because of the explicit references, are read as baroque. Other implicit references – the use of a particular light and the close reworking of the music, but also the deictic categories of Persona,

Space and Time – present associations with baroque art. Furthermore, even though the fold – the typical element of the baroque period – is not consistently present, the sexual theme can be easily reconnected to the highly sensual aspects of baroque art. These elements all converge to give a refined version of the Baroque in the dance work, and an ideal of harmony. Discussing Six Dances, Lanz points out that in the work, Kylián tries "to accentuate how our century differs from Mozart's era, he had a group of soberly dressed dancers come onto the stage, to serve as a dramatic foil" (126). I argue that similarly, in Petite Mort a temporal distance is created between audience and performers, yet this is also overcome. The effect is an oscillation between emotional closeness and aesthetic distance.

At the intramedial level, this chapter highlighted the interconnectedness of Petite Mort to the other dances of the Black and White series. Several elements recur throughout the various dances. The most obvious are the black dresses and the foils. It is possible to argue that the whole series is in fact baroque-inspired and thus even the dances that present none of these elements take on a baroque overtone, such as Falling Angels, which is thematically extremely close to the more baroque Sarabande. At the level of the mood evoked, Lanz notes a connection between Sarabande and Petite Mort, with the latter considered "as the light and light-hearted counterpart to his heavy and sinister male ballet" (199). The two are definitely connected as far as style goes. One can see similarities in the movement material and the design (costumes and props). If I agree that Petite Mort is somehow

more light-hearted than Sarabande, it is the all-female Falling Angels that I consider its better thematic counterpart. I see Petite Mort as a synthesis of the two – Sarabande dealing with masculinity and Falling Angels with femininity – because it proposes a sampling of types of heterosexual relationships, and is not as light-hearted as Six Dances.

The concept of synthesis is in fact central to Kylián's oeuvre as he "has continuously strived to reconcile significant opposites: nature with culture, old with young, tradition with progress" (Lanz, 1995, 219) throughout his career. In Petite Mort, Kylián primarily deals with the Freudian instincts of *Eros* and *Thanatos* (life and the erotic, and death) (1962a, 1962b). This becomes even clearer considering the association of Mozart's KV 647 with Widerberg's Elvira Madigan. If Lanz describes the erotic in Kylián's works as the implicit element "[o]f the trinity formed by life, death and eroticism", this is clearly not the case in Petite Mort, where the theme is more prominent. An abstract sexuality and eroticism without guilt are central to the dance. The dance conveys what Agamben defines as "nostalgia for nudity without shame" or in other words "the possibility of being nude without blushing" (Agamben, 2010, 71). Other thematic couples are also present in a less prominent form. The dichotomy between Nature and Culture is translated in natural sexual drives that are channelled by social norms (foils and the black dresses) whereas the pairings of old–young and tradition–progress are epitomised by the friction between the references to the Baroque and the other more 'contemporary' elements. Another aspect of the old and young dichotomy is the

melancholic tone of the whole dance, an aspect that is more fully developed in Birth-Day. A sense of doom envelops the couples as they rush into their duet sequences. Eroticism and sexual attraction are often described as feelings that do not last. Somehow, in the dance there is the impression that the couples are loving one another as if it for the last time. Associated with the passing of time, another prominent theme in Kylián's oeuvre as a whole (Lanz, 1995, 226) and further explored in Birth-Day, is the strong 'carpe diem' theme that invites us to make the most of the present[208].

As pointed out by Calabrese in his category 'Distortion and Perversion', we are constantly rewriting our past – in Kylián's work, the Baroque – by imposing on it a contemporary point of view (179). As in Borges' short story "Tlön, Uqbar, Obis Terius" where the narrator searches for the other volumes of the Encyclopedia of Tlön, an invented nation, Kylián invents/reinterprets a past period to suit the theme of the dance best, so that "[a]n imaginary past takes the place of our own" (Borges, 1964, 14). Therefore, in Petite Mort, he presents his interpretation not by pointing to a specific date or period but rather to a distillation of baroque elements that convey an idea of 'past-ness', of an idealised past far away in time from contemporary society. Kylián creates a distance between the audience and the dance on stage.

Finally, having highlighted several associations with Bella Figura, it might have become clear that Petite Mort can be seen as an

[208] For this reason the dance might be associated with the still life and genre paintings, even though these do not depict sexual satisfaction as something to strive for. Rather, they remind the viewer of life's brevity and urge virtuous action.

experimentation leading to this later dance work. Generally, Kylián's oeuvre can be seen as single separate instances, but also as a fluid entity in continuous evolution with parallelisms, allusions, extension and footnotes. Of course, these are organised in clusters of similar themes since, for example, not all of his dances contain references to the Baroque, and in those that contain them, the references are developed differently. With No More Play and throughout all of the Black and White dances, Kylián begins investigating dance as a medium, a theme continued in his more recent works. Interestingly this attention to the medium and its possibility is characteristic of postmodernity but also of the Baroque. By investigating dance's Mediality, Kylián creates 'folds' between audience and performers, so that the audience's perception oscillates between closeness and distance with the dancers.

CHAPTER 5
Birth-Day (2001)

5. Birth-Day (2001)

5.0. General introduction

The last work to be analysed in detail is Birth-Day[209]. Choreographed for NDT III in collaboration with the Hebbel Theater in Berlin, and listed as number 80 in Kylián's opus, the dance is 35 minutes long, and was first performed on 24th August 2001[210]. It consists of a live performance with video projections to nine compositions by Mozart[211]. The design and the lighting concept are by Kylián, the costumes by Joke Visser, and the video sequences by Petra Lataster-Czisch and Peter Lataster[212]. The most important feature of the work is its humour, which counterbalances the seriousness of the theme addressed, namely mortality. As in the other chapters, my analysis focuses on several features potentially related to the Baroque. The references are more prominent in this work and accessible than in the previous two. In particular, the costumes – including wigs and fans – and the setting

[209] The work won the Prague Crystal prize (2005), its video the Golden Prague Video Festival (2005), Creativity Award FIFA Montreal (2006) and the Best Experimental Dance Film Györ (2006).

[210] Since 2005 NDT III has been a project-based company only. The fourteen years of the senior company's regular experimentation and performances (NDT III was created 1991) were acclaimed by the entire dance community as they brought a new perspective on older dancers. The performers in the DVD version are Sabine Kupferberg, Gioconda Barbuto, Gérard Lemaitre, David Krügel, Egon Madsen. For the premiere Stefan Źeromski danced the role of Gérard Lemaitre.

[211] The compositions are: *Adagio* from String Quartet nr. 19 in c-major KV 465 [1785] "Dissonance Quartet"; Finale *Allegro Assai* from Symphony nr. 33 in B-major KV 319 [1799] IV; *Adagio* from Quartet for Flute and Strings nr. 1 in D-major KV 285 [1777]; *Presto* from Divertimento in D-major KV 136 [1722]; *Overture* from Die Entführung aus dem Serail KV 384 [1782]; *Adagio* from Adagio & Allegro in F-minor for mechanical organ KV 594 [1791] arranged for piano 4 hands; *Overture* from Le Nozze di Figaro KV 492 [1786]; *Terzettino* from Così fan tutte KV 588 [1790].

[212] The video sequences were filmed 1998 in the Spaanse Hof in The Hague under the direction of the documentarists and dance filmmakers Petra Lataster-Czisch and Peter Lataster.

are clearly late baroque / rococo-inspired[213]. As in the previous dances, subtler references are also present and concentrated in their use of time. In contrast to the works previously discussed, Birth-Day presents a loose narrative, with the five dancers (three men and two women) involved in several love intrigues[214].

Kylián's own words justify considering these elements as influenced by the Baroque. In the introductory interview about the work he gives details of its baroque setting and his choice of music (Kylián 2005 [DVD], 00:53). The work represents older dancers having a lively discussion of dance[215]. One by one they excuse themselves, leaving the table only to reappear on screen doing outrageous things before re-joining the party (Kylián 2005 [DVD], 0:23 – 0:47). The dance is thus characterised by the intentional juxtaposition of sequences on stage and on screen. Unlike the works previously analysed, the baroque references are mostly at the level of the narrative and music rather than in formal or structural elements. The costumes, the fans, the wigs and the music are directly traceable to the late Baroque (explicit references), but also acquire a mysterious touch with hints at Gothic literature, in an example of Böhn's quotation of expression[216].

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[213] As mentioned in Chapter one (section 1.2.1., p. 37), the Rococo is considered as a later phase of the baroque period.

[214] This is a typical rococo theme. The period from the Régence to the rococo style in France saw a renewed interest in the sensual aspects of reality, for small things and for the hidden emotions of love (Pappacena, 2009, viii).

[215] It is telling that the dancers kept their real names in the dance: Sabine, Gioconda, Lemaitre, David and Egon. In the interview, Kylián generally uses the dancers' first name but for Gérard Lemaitre, the oldest of the group, he prefers his last name.

[216] Böhn's 'quotation of expression' defines the reproduction of an object or situation whereas 'quotation of statement' focuses on the specificity of the situation. The 'quotation of form' instead refers to the modality, aspects of the form, or style of the object referred to.

Clear references are also introduced by the video sequences shot in the Spaanse Hof in The Hague, a building that originally housed the Spanish Embassy, and for that reason is designed in the baroque style otherwise unusual in the Netherlands.

Less obvious associations, or implicit references, which can be linked to Böhn's quotation of form, are found in the use of time and space. I argue that these categories have been altered so as to produce a labyrinthine disorientation in the audience (Calabrese, 1992). In the dance, the difference between temporal and spatial elements on screen and on stage causes the projections to appear as thoughts, memories or other imaginative activities juxtaposed with the 'real' scenes on stage giving a glimpse of the characters' inner lives. In fact, in the main storyline that happens around the table on stage, time seems to stand oddly still, with most of the action occurring in the projections. However, a clear distinction between stage (reality) and screen sequences (dreams) is challenged by a few details pointing to a physical continuity between the two. This creates a paradox in the audience's experience of time and space. This 'disorder' produces a similar effect to the labyrinthine disorientation described in the previous chapters (Calabrese, 1992). The confusion increases as the dance develops, producing 'Dissipation' at the very end (Calabrese, 1992): the categories of dreams (screen) and reality (stage) are no longer separate.

I argue other ways in which the dance can be connected to the period are the projections, denoting the work clear intermedial

tendency, and the comic treatment of the material. As discussed later in this chapter, it is possible to argue that Bernini's concept of *bel composto* or "beautiful synthesis" (Boucher, 1998, 134) can be associated with the medial convergence in the dance. The work is totally dependent on its projections as an integral element on which structure, form and meaning depend. Furthermore, the late baroque, or rococo period, is characterised by a tendency towards easy-going and light humour (Baldick, 2008 [online]; Chilvers, 2009 [online]; Clarke and Clarke, 2013 [online]). The work literally hides its serious topic under playful sketches. Even though humour is also present in the other dances analysed, in this particular case, it constitutes the general tone of the work and arises from the interactions between the stock characters. By laughing at the characters, the audience is asked to empathise with them. It is only at the end of the dance that the slightly moralising message becomes obvious.

For this work I have relied on the DVD version of the dance recorded by NDT III and five different sets of programme notes, one of which is undated. The first programme, dated 25th – 26th June 2003, is for an evening where the dance was programmed together with another NDT III work, Far Too Close (2003), at the Lucent Danstheater in The Hague. It also contains a text dated 25th June 2001 summarising the Kylián interview mentioned above. Accompanying the programme is a picture of Sabine's first solo. She is kneeling between two mirrors holding some feathers in her hands over her head, her image reflected in the two mirrors on each side. The second programme, which is

undated, is for NDT III's Triptychon evening at the Lucent Danstheater in The Hague and it contains the same text as the previous programme, alongside additional photographs of the dance. These are two stills from the video – the group seated at the table, and David and Gioconda in the bedroom – often used to promote the work. The dance was performed together with A Way A Lone (1998). The third programme is for an evening entitled Bridges of Time, performed 3rd June 2006 at the Lucent Danstheater in The Hague. As mentioned in Chapter three, the evening encompassed a retrospective film on NDT III called Bridges of Time, and the dances Bella Figura (1996), Chapeau (2006) and Birth-Day. It contains the same text, this time undated, and four stills from the video: the same two as in the previous programme (the group picture and Gioconda and David) together with Sabine hitting Lemaitre in the baking scene and Egon dancing with the sabre sword. Since it was a celebratory evening, in the middle of the programme there is a selection of pictures of other NDT III works. As with the previous works analysed, the information given about the dance in programmes remains constant across the years. The last set of programme notes is for an evening I saw on 29th March 2015, entitled KylWorks, at the Schiller Theater in Berlin and performed by guests and members of NDT I[217]. It has to be mentioned that since the dismantling of NDT III the work is seldom restaged.

[217] In Berlin the dance was performed by Aurélie Cayla, David Krüger, Cora Bos Kroese, Lukáš Timulak, Michael Schumacher. Again, the dancers used their real names and the person admitting it is her birthday was Cora.

As for the actual dance, this chapter draws on reflections based on the DVD version (2005 [DVD]) and the live performance. It has to be said that film does something different to the stage performance and my focus here is on the work as staged. Some aspects of the performance that may influence interpretation are unclear from the DVD. One example is the transition from stage to projection that is missing from the video. The dancers in fact remain on stage during the projections, providing a sort of slow-moving *tableau vivant* below the screen. Therefore, this chapter first encompasses a discussion of all explicit references (the costumes, wigs and fans, setting and music). The few implicit references have been highlighted through analysis of the deictic elements. In particular, the category of time is considered along with shorter reflections on Space and Persona. The chapter ends with a longer consideration of the intramedial references to other works and of the function of humour in connection with Calabrese's categories of 'Complexity and Dissipation' and 'Rhythm and Repetition'.

5.0.1. Structure

Particular to Birth-Day is a narrative alternating between two strands: a live performance on stage and the video projections on the screen at the back of the stage. I will adopt a very broad understanding of narration that I define as a sequence of cumulative actions producing a change in the characters (Kermode, 1981; Scholes, 1981; Bal, 1985). This can occur at the level of the entire dance but also within a single

scene[218]. This definition enables a differentiation between the sketches in Birth-Day and those in Six Dances (1986) where the actions are not cumulative and do not produce any changes in the characters. The sequences of images in Six Dances do not relate logically to one another and the sketches are dream-like in structure. The sequences in Birth-Day are also different from those in Symphony in D – another well-known and humorous work by Kylián. In this dance work, there are cumulative actions (the dancers try to dance a choreographic sequence on stage), but by the end no changes in the characters have occurred. A narrative can therefore be understood as a causal sequence of events (Kermode, 1981) and Birth-Day can be seen as loosely narrative in these terms: it is the birthday of one of the dancers, Sabine Kupferberg, and the characters celebrate it while seated around the table, lost in memories[219]. In turn each of them stands up and disappears from the stage to reappear in the projections, where they literally give body to their emotions and memories, re-enacting past dreams or present fears, revealing one or more facets of their lives. This is what Ndalianis calls a multiplication of narrative strands (2004) that she derives from Calabrese's category of 'Rhythm and Repetition' (1992). Ndalianis observes how the US entertainment industry is characterised by side characters becoming heroes in their own adventures, thus creating alternative narrative strands and compossible worlds. An example in literature is Tom Stoppard's

[218] Because most of Kylián's works do not use words, the narration relies on actions alone.
[219] See also Foster (2008) for further considerations concerning narrative in dance.

Rosencrantz and Guildenstern are Dead (1966). In Birth-Day, the characters can be seen as the 'heroes' of their sketches. The work ends with the projection of Sabine running in the grass outside the palace at night, and by her sudden appearance on stage from under the table to blow out the last candle on her birthday cake[220].

In the introductory interview about the dance work, Kylián explains the work's associations with the natural cycle of life and death (Kylián 2005 [DVD]). The work represents an elderly person revisiting her life before her flame is symbolically blown out. As explained later in the chapter, several aspects reconnect this dance to previous Kylián works. In particular, the theme – mortality – may not create a cycle, but it is a clear tendency in his opus. Similarly, considering that NDT III's remit was that of giving further performance possibilities to older dancers of the company, the dancers might be revisiting some of Kylián's works that they could have performed as young dancers. Some other NDT III dances clearly referred to a dance being performed by the main company. Trompe l'Oeil (1996) for example, produced one year after Bella Figura, uses the same costumes (skirts and red corset-like leotards) and the same movement material of one of the duets.

The scheme of Birth-Day is slightly different from those in the previous chapters (Scheme 5). The live sections on stage are indicated by an indentation and are labelled (following Gatto, Capello and Breitenmoser, 2007) as 'Principal Dramatic Knots' (PDK). These are

[220] The ending was changed in the Berlin performance and the candle remained burning on stage.

the scenes of the primary narrative strand. Because the video sequences have the characteristics of dreams, they are considered pauses and thus as independent from the main narrative strand. They are designated by 'S' for 'Sequence'. Gatto, Capello and Breitenmoser observe that theatre works often involve more than one simultaneous strand. Shakespeare's A Midsummer Night's Dream (1605) has, for example, three simultaneous narrative strands – the elderly Athenians in the city, the young couples lost in the woods, and the fairies – with several episodes and some instances in which the strands meet. Similarly (in a less complex manner), in Birth-Day, the main or primary narrative strand is represented by the dancers on stage (and by the indentations in the scheme). The projections, on the other hand, are the secondary plot. The vertical line added to the scheme indicates the temporal dimension of the events. Later in the chapter, I explain how these two narrative levels influence the spatial and temporal understanding of the dance. Similarly to the previous chapters, the horizontal lines indicate the visibility of the stage: the continuous lines represent a black-out. The action is summarised by the following scheme:

Birth-Day (2001)

Prologue	(0:00 – 4:00)
S1 (Sabine running)	(2:47 – 2:54)
Principal Dramatic Knot	(4:01 – 11:20)
S2(Sabine and Two Mirrors)	(11:21 – 15:13)
S3 (Bed Scene)	(15:14 – 18:00)
PDK	(18:01 – 18:58)
S4 (Egon: Sword Scene 1)	(18:59 – 22:21)
PDK	(22:22 – 23:40)
S4' (Egon: Sword Scene 2)	(23:41 – 25:55)
S5 (Sabine and Broken Mirror)	(25:56 – 28:39)
PDK	(28:40 – 28:53)
S6 (Chaplin's Cooking Scene)	(28:54 – 33:07)
PDK	(33:08 – 35:15)
S7 (Sabine running)	(35:16 – 35:56)

Scheme 5

The dance opens in a mid-eighteenth century Gothic setting: a stormy evening with sounds of wind blowing and thunder rolling somewhere outside[221]. The dancers, lit frontally, are standing motionless one next to another in a line wearing baroque-inspired attire. Suddenly, they sing 'Happy Birthday', but stop just before the name of the person being celebrated, leaving us in suspense as to whose birthday it is. Initially, no one admits to this, but then Sabine does. The other dancers appear jealous but having realised what this implies – namely that the person celebrating the birthday is closer to death – they are relieved that it is not theirs. As the song is repeated, Gioconda claims it is her birthday, whereas the third time around,

[221] In the Berlin performance, all meteorologic references were missing. Storms and thunder are also described at the beginning of Mary Shelley's Frankenstein (1818). In unnaturally stormy summer of 1816, she, her husband Percy Shelley, Lord Byron and John Polidori engaged in a ghost stories challenge. Kylián's interest in the Gothic is also evident in the dance entitled Frankenstein! (1987).

Sabine claims it is hers. At this point, the two ladies have entered into a nonsensical rivalry over whose birthday it is. With the start of the music, Mozart's *Adagio* from the "Dissonance Quartet" (KV 465 [1785]), the dancers freeze, falling backwards stiff as planks on a table behind them[222]. The sequence of the fall is repeated twice before Sabine is seen running in the garden in a projection. The camera then moves to the baroque interior of the Spaanse Hof in The Hague. On stage, the dancers take their seats around a table similar to the one in the projection. A harpsichord repeats the 'Happy Birthday' melody. Thereafter, a short dance sequence with the fans is performed to Mozart's Finale *Allegro Assai* from the Symphony nr. 33 in B-major KV 319 [1799]. This is the only sequence danced live. Then the alter egos in the projection, wearing a white version of the costume, repeat the same movements on the reprise of the musical theme.

Suddenly, a peal of thunder is heard, the screen goes black and a downpour of feathers submerges Sabine alone at the table on stage[223]. Slowly, with her fan, Sabine clears the feathers off the table and takes her wig off. The attention then moves back to the screen where she dances between two mirrors on a feather-covered floor, seemingly avoiding her reflection (*Adagio* from Quartet for Flute and Strings nr. 1 in D-major KV 285 [1777]). When David snaps his fingers she is brought back on stage. Next, David leaves the table with a slightly disgusted face, which irritates Gioconda. A peal of thunder

[222] This scene recalls one of the openings of Six Dances. There too the dancers freeze and fall sideways out of the scene like planks.
[223] This was also missing from the performance in Berlin.

metaphorically transposes her rage as she moves away. In the projection, Gioconda relentlessly runs after David who is deaf to her advances in a bedroom (*Presto* from Divertimento in D-major KV 136 [1722]). Their movements have a particular quality, being slightly accelerated so as to resemble the up-tempo speed of silent films. At the end of the sequence, Gioconda and David come back on stage covered with feathers. At this point, Sabine and Egon stand up and leave.

In the video sequence that follows, Egon is seen strolling elegantly, at normal speed, through the rooms. Sabine suddenly appears in one of the mirrors and is snatched away by a monster's hand (*Overture* from Die Entführung aus dem Serail KV 384 [1782]). Egon's accelerated dance with a sabre sword expresses his eagerness to fight the evil monster. He then comes back on stage with a wounded cheek, and at the sight of his own blood he falls unconscious. Sabine also begins to faint but is stopped by something she notices in the direction of the audience. While everyone is looking in that direction, she disappears. When the others realise she has gone, they look for her until a levitating chair scares them[224]. Egon seems to know what has happened, stands up and disappears. As in the previous sequence, Egon sees Sabine snatched away by a hand in a suit of armour in a mirror reflection. Egon repeats the accelerated dance encumbered by full armour and a two-handed sword. Finally, he breaks a mirror and leaves through the frame.

[224] The levitating chair was missing in the Berlin performance and so at the end of the dance Sabine did not come back on stage.

This is followed by a video sequence of Sabine dancing with a fragment of mirror in her hand in the same room as her first solo (*Adagio* from Adagio & Allegro in F-minor for mechanical organ KV 594 [1791] arranged for piano 4 hands). This time there is only one full mirror and an empty frame with broken pieces in the back. On stage, Sabine and Lemaitre stand up. They reappear in the video projection dressed in identical white female baroque undergarments, both wearing a Charlie Chaplin-like moustache (*Overture* from Le Nozze di Figaro KV 492 [1786]). In the baking scene Lemaitre impersonates the dictator-chef and Sabine the subaltern helper. Eventually, the cake is baked and Sabine rebels against Lemaitre. The cake is brought back on the main scene (*Terzettino* from Così fan tutte KV 588 [1790]). The only person missing is Sabine, who is running in the garden. The dancers take their wigs and each take a candle, walking away. Only one is left on the cake while Sabine is still running. She then appears on stage from below the table to blow the last candle out.

5.0.2. Title and themes

The farcical dimension of Birth-Day's intrigues, apparently inspired by the court of Louis XIV, as suggested by Kylián in the interview (2005 [DVD]), conceals a sterner topic. Under the apparently festive title, the dance is a reflection on mortality. In the interview, Kylián explains how his understanding of recurrence has always been associated with the transience of life. As a teenager he even wrote a poem comparing the birth certificate with a death warrant (Kylián 2005 [DVD], 2:28). In the

journey of life he associated each birthday with a little gravestone leading to the final one. With each celebration one is a step closer to death (Kylián 2005 [DVD], 1:54 – 2:06). In addition, Kylián sees "this crazy day" (1:41) as an event that simply recurs every 365 days. His conception of time is thus linear, in the manner of scientific time, which runs against the common cyclical perception of the day. In his opinion, this 'strange and nonsensical' ritual is needed to remind people of their own mortality. Thus, Birth-Day's apparently superficial humour acquires a tragic undertone.

Besides his youthful verses, Kylián wrote several similar texts on the theme. Some can be read online on his website, such as the short undated poem entitled "About Life And Living":

> I am living my life
> – and I am dying – simultaneously and constantly –
> from the very beginning until the very new beginning …
>
> (Kylián, 2013 [online])

In this text, life and death are simultaneous. Death is no longer what comes at the end of one's life but is a gradual process that is constantly present. In another text dated 25th June 2001 (and which thus precedes the première of Birth-Day by some months) found in the set of programme notes of July 2003, he repeats what he later states in the interview. Playing with the words 'Birth-Day' and 'Death-Day', he writes: "[b]etween our Birth-Day and our Death-Day much time and energy, filled with creating, desire, love and confusion, is spent … and during much of this time we make fools of ourselves" (Programme

notes July 2003, ellipsis in the original) [225]. His words underline the tragic irony of everyday life and are clearly reproduced in the comedic vein running throughout the dance. But it is in the text that accompanies the dance Click – Pose – Silence (2000) that Kylián is the most eloquent about the function of the theme in the whole of his oeuvre:

> One of my first choreographic efforts (1970) was entitled "Kommen und Gehen" (Come and Go) – At that time, the significance of this title was not totally clear to me – and it still isn't – and most probably it never will… The mystery of people entering our life, becoming a part of it, and 'disappearing', is perhaps an element of our life that moves us most.
>
> (Kylián, 2008 [online])

From all these texts it becomes clear how mortality is Kylián's constant preoccupation. To convey this mixed atmosphere between the comic and the tragic, Birth-Day balances stereotypical characters and behaviours that in their mechanical depiction create humour and emotional distance (Bergson, 1900) with those that foster identification and emotional closeness. Put simply, the video sequences with their altered (accelerated) timing convey distance, whereas Sabine's solos allow for identification. The dance is thus a synthesis, a tragi-comedy, allowing the audience to simultaneously be at a distance from and to feel deeply for the characters.

[225] The same text is found on the back of the DVD case. A similar theme is also found in the text "On Mathematics" on Kylián's website. The first line reads, "The moment I was born – I have received a life sentence!" (Kylián, 2013 [online]).

5.1. Explicit references: costumes, props, setting and music

5.1.1. Costumes

The costumes are the first explicit baroque reference as they reproduce clothing of the period in a more elaborate way than in the works previously analysed[226]. They are central to the humour in the sequences as they characterise the figures by exaggerating some of their individual traits. The dance has three sets of costumes. In the sequences on stage, the dancers wear full attire in colour: darker tones for the men (black and grey) and pastel shades for the women (peach, light green and red). Shoes, wigs and heavy makeup complete the outfits. In the video sequences, the dancers wear a white version of the first outfit that Kylián calls 'Mozartian underwear' (Kylián in Joerg, 2000, 22). The last costume, for Sabine's solos, is a white satin camisole with spaghetti straps and shorts.

The first costumes are a reconstruction of French mid-eighteenth century fashion. Men's attire comprised three key pieces – a long coat, always left open at the front, a waistcoat or *justecor*, and knee-high breeches – whereas women wore 'open robes' or *robes à la française* also composed of three parts – an open over-skirt, a skirt or petticoat and a panel in the front of the bustier. The female figure was a matter of harmony, as the "V-shaped panel omitted from the front which was filled with a decorative stomacher […] was balanced by an

[226] It may be argued that since NDT III dancers perform fewer virtuoso sequences, the costumes are free to be as cumbersome as the originals of the period. This would be impossible in the other dances.

inverted V taken out of the skirt which displayed a large area of petticoat, a garment which was frequently even more elaborate than the gown itself" (Black and Garland, 1980, 153). The approximate date of the attire is between 1730 and 1760, since the women's panniers place the costumes after 1730, whereas the men's slightly longer coats are from before 1760. After that date, men's coats became gradually shorter until they reached the Empire lines of the early-nineteenth century.

Each costume is slightly different in colour and style. This individualises the characters, on which the dance's humour heavily depends. Egon's black attire, for example, stands out when compared to the pastel tones of the other characters' costumes and identifies him as a little *démodé*. The complete black used in Spanish fashion was in fact worn in Dutch countries during the seventeenth century (Laver, 1988, 108) and was thus out of fashion by the mid-eighteenth century.

The differences in style are less obvious in the white costumes. The white attire worn in the projections is similar to but simpler than the coloured ones. Sabine wears sleeves that end around the elbow and are indeed characteristic of the eighteenth century (Laver, 1988, 136) whereas Gioconda and Lemaitre have bare arms, uncommon in the period. The women wear a closed robe formed of two pieces: a skirt and a white corset with straps, reminiscent of, although a little more decorated than, those in Six Dances. Sabine is the only character who also wears a blouse that covers her arms and gives a little décor to the front of the corset. For the final duet, Lemaitre and Sabine both wear a

similar white skirt and corset and a little black moustache. The same dress is seen on Sabine in the garden scenes, whereas when she blows the candle out at the very end she is in her peach outfit. The men, on the other hand, have white shirts and breeches just below the knee, and sometimes, but not always, white stockings and white shoes. In David and Gioconda's sequence, David has a bare chest and both are bare-foot. The only character to remain in black throughout is Egon, who in his second solo sports a full suit of armour. Sabine wears a third costume in her solo sequences, which consists of white contemporary underwear, spaghetti-strap top and shorts in what looks like a silky fabric. She is also barefoot.

When comparing the functions of the two costumes worn by the group, and beginning by considering their colour, it is interesting to note how these contribute to the juxtaposition of the live and projected sequences. If in the stage sequences, the costumes have a discreet palette of pastel colours for the women and darker earthy tones for the men, in the projections they are mostly white, except for Egon's sequences. Their effect, especially in the ensemble fan dance at the very beginning, is that they confer a ghostly look on the dancers. In this scene, which is a repetition of the sequence performed on stage, one has the impression of witnessing an echo – a ghostly meeting – of what the characters used to do when alive. This interpretation is also sustained by their apparent death in the prologue, as they fall backwards and in the stereotypical Gothic setting of a windy and

stormy night[227]. There are also hints of paranormal practices and phenomena such as the dancers gliding their fingers with eyes closed on the table surface, imitating the use of a spirit board during a séance, or levitating chairs. On the other hand, if considering memories and dreams to be a simplification of reality, this reduction to one colour suggests the video sequences are fantasies.

A third possibility is that these sequences symbolise the characters' real selves, unrestrained by, and so outside of, normal conventions: the characters in the projections are left almost without clothes, in their undergarments only. Sustaining this interpretation is the fact that the videos are solos or duets (thus promoting a sense of intimacy) of a private sphere in which the real selves can re-emerge. In these solipsistic dances, the characters face their own fears, mostly epitomised by the reflections in the many mirrors, especially in Sabine's and Egon's solos. This also emphasises the theme of the dance, the idea that one faces death alone. This interpretation is enhanced by the dancers' age. They can more believably have a reflective attitude towards their (past) lives.

As mentioned above, the costumes are part of the individual figures' characterisation and contribute to the work's comic thread. In addition, Lemaitre's cross-dressing is possibly a direct reference to a personality of the period. As a man in woman's clothes – he wears the whole attire: dress, wig, fan and shoes – he behaves as a woman and is

[227] Curl (2014 [online]) argues that in rococo design "the exotic was never far away" and included "aspects of Chinoiserie [and] Gothik".

accepted as such by the others. The character could be based on Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont (1728 – 1810), known as the Chevalier d'Éon. He worked as a male spy for the French government of Louis XV until 1777 and was thereafter known as a woman. He inspired Havelock Ellis' term Eonism or Transvestism. A famous caricature portrays him dressed half as a man and half as a woman[228]. The character in the dance would thus be an example of Böhn's quotation of statement[229]. As there is no marking sign (having the same function of the quotation marks in a text) and no reference is made to it in the programme, this hypothesis cannot be absolutely confirmed.

Also greatly contributing to the characters' individualisation are the wigs. As essential elements of baroque fashion, wigs have a long history, with the earliest exemplars appearing in Egypt, but it is only in the Baroque that they became an indispensable accessory for the nobility and upper classes (Cox, 1983). Banned by the Church during the Middle Ages and reintroduced in 1624 by the suddenly bald Louis XIII, wigs were adopted by his courtiers as a sign of respect (Cox, 1983). Nevertheless, it was during Louis XIV's reign that the fashion spread to the other European courts, and remained in fashion for over a hundred years. When they were first introduced, it was mostly men who wore wigs. The full wig for women was only introduced in 1760.

[228] He is the central character of Eonnagata (2009) by Robert LaPage, Sylvie Guillem and Russell Maliphant.
[229] The Chevalier d' Éon is one specific person.

By 1770 wigs had become extremely extravagant in height[230]. After that, they slowly gave way to more natural styles for both sexes and the French Revolution fostered a return to Greek and Roman prototypes with only small hair postiches (Cox, 1983). Virtually no full wig was worn as a fashion accessory after this time. The women's wig used in Birth-Day can thus be dated at around 1760. Wig hairs "began to be powdered in the early years of the eighteenth century, and this strange custom persisted until the French Revolution" because the bleaching of the wigs could not be maintained (Laver, 1988, 127). The flour or starch in the powder used, as well as the fact that the wigs were not regularly cleaned, meant they were easily infested with pests. This is explicitly referenced in the dance when in the fan sequence, the dancers try to kill fleas on their face.

Each of the characters wears a different type of wig, indicative of its individual inclinations. David wears what looks like a 'brigadier' or 'campaign wig'. A smaller and lighter wig designed for battle, it identifies him as the adventurer and seducer. The hair is parted in the middle with two rolls of curls on each side of the head and a thin plait in the back (n.d. 1979). Egon, on the other hand, wears a clergyman's/scholar's wig with hairs "frizzed rather than curled" (Laver, 1988, 130), two big rolls on the top which look like horns and a plait at the back. Together with his black attire, it lends him a rather

[230] Cox lists as the "full bottom types, full bobs, minister's bobs, naturalls, half-naturalls, Grecian flyes, curley roys, Airy Levants, Qu perukes and bagg-wiggs" as men's wigs current in the eighteenth century (1983). The women's hairstyles are simpler in the early rococo period before becoming complicated by height (Sronkova, n.d., 160).

out-dated appearance. His character is slow, more controlled and established socially. Sabine has a simple but elegant wig that she only wears during the introduction. The hair is tied back with curls coming down at the sides. Lemaitre's wig is more formal than Sabine's with a high front and some hair coming down in the back, giving him the look of an old lady. Gioconda wears a fluffier version of Egon's style with a ponytail that makes her look slightly mad and a little 'loose' in her unsuccessful efforts to seduce David.

In the dance, like the black dresses in Bella Figura, the wigs are associated with social rules. Sabine is the only character who does not wear a wig throughout. When she takes hers off at the very beginning when left alone at the table, she literally steps outside of society and its codified behaviour. From that moment onwards she is to observe and reflect on the others, still caught up in society's rules. The rest of the characters only take their wigs off at the end of the dance as they leave with a candle. Sabine's sense of social maladjustment is also seen in her solos, danced at a normal tempo, that contrast with the other characters' accelerated sequences. The solos express her condition as a voluntary outcast. Even in the baking sequence, where she wears her hair in a Chaplinesque disordered fashion, her character as 'the tramp' never completely fits into society.

5.1.2. Props

Together with the costumes and the wigs, the props also connect the dance to the period. The folding fan and the sabre sword are clearly

explicit references to the Baroque[231]. Mirrors, feathers and tables are elements not directly connected to the period, but they do need to be discussed, because they acquire a particular importance in the dance, and are therefore discussed in a separate section (5.1.5.).

The first element, the fan, is a typical fashion item of the late baroque. In Birth-Day, there are red fans on stage and white fans in the film projection. There is said to have been a defined code, or even a secret language, attached to fans' use. This language is quoted in the fan dance performed while the characters are at the table. As a whole, the fan language created by Kylián is an example of Böhn's quotation of form as it reproduces only elements of it. The sequence uses some of these codes together with other more usual (and unusual) fan movements.

The fan section is in fact an introductory group sequence setting the (historical) context (a group of friends in baroque times) and the tone of the work (humorous). First performed by the dancers on stage, the sequence is then repeated by their mirror images in the projection while the performers are motionless on stage. It features several uses of the fan: a normal one (creating a draft, hiding oneself, passing it around); a use in relation to the period (killing fleas and hiding something or someone who is not the self), which is an example of Böhn's terms a 'quotation of expression' in relation to movement that could have actually occurred in the period; and an 'extraordinary'

[231] The sword used in Birth-Day is a sabre and is slightly different from the one used in Petite Mort. The sabre is as light as the foil, with the only difference being in the guard "shaped to protect the sword hand and the forearm" (n.n., 2007, 11).

use (putting the fan in the mouth, cleaning the table with it or opening it on the rhythm of the music in a particular choreographed manner by holding it by the sticks with both hands). The scene is particularly humorous as, besides the absurdly extraordinary uses of fans, the choreographed movements are interspersed with brief instances of acting that function as micro-humorous sketches associated with courtly life: people catching fleas on their faces or two people hiding behind one fan, to which the others react indignantly. The humour is also heightened by the close relation of movement to musical rhythm, or 'Mickey-Mousing', discussed more in detail later in the section on music and movement (5.1.4.). Besides being the only sequence actually performed live, it identifies the dancers as a group (the subsequent video sections, on the other hand, highlight their individuality). At the same time, the function of the scene is to convey the illusion of the period by bringing the audience back to a time in history when fans would form part of an evening spent in society.

The other props clearly associated with the past are the different types of swords used in Egon's solos. First, he dances with a sabre which, similarly to Petite Mort, could be baroque, and then with a two-handed sword, usually associated with the Medieval period[232]. As for the fan dance, both sword sequences contain several real fencing movements. For example, the position with the sabre slightly upwards and to the outside in 21:30 is a guard position called 'sixte' (n.n., 2007,

[232] The sabre was indeed used in the period and is similar to those still used in contemporary fencing.

26)[233]. There are also some attempts at fencing 'steps', as in when the attacker is stepping towards the opponent, (20:08) but the rest does not belong to a proper fencing style. The horizontal sweeping motions also exist only in sabre fencing, whereas the rotation on oneself does not exist as a technical step (n.n., 2007). Instead, the horizontal slash exists as an attack action with the double handed sword, or the 'Mittelhau'. In general, in fencing, it is the arm that leads the movements, so that the blade advances before the rest of the body. The aim is to protect oneself and to stab the opponent's torso. In Egon's case the movements are too harmonious and expose his centre. In the second part of the solo, Egon is wearing a full suit of armour and the long sword is intended to contribute to characterising his personage as outdated.

5.1.3. Setting

The setting is also an explicit reference to the Baroque. The dance in fact has two 'settings': the stage, and the interior of the Spaanse Hof. Alternating between them, Kylián creates an elastic space for the dance, connecting the theatre and the palace. As will be further explored in the section on space (5.2.2.), this connection is discontinuous and changes over time. The Spaanse Hof, literally the 'Spanish Royal Court', converted to its current appearance in 1677 by Spanish diplomats, is one of the few examples of baroque architecture in the Netherlands. Built on a rectangular plan, it encompasses several

[233] Sixte is "a semi-supinated high-line guard on the sword-hand side. The sword hand is in line with the elbow and the shoulder, and the foil blade slopes upwards to continue the line of the forearm" (n.n., 2007, 26).

halls and rooms and on its walls hang numerous mirrors that are used in Egon's sequence as he strolls throughout the building from one room to the next. The palace also has the largest private garden in The Hague, which is probably used for Sabine's outdoor sequences. The building is also famous as the setting of the oldest ghost story of the Netherlands: that of Chaterine de Chasseur (Nederlands Volksverhalenbank/Dutch Folktales Bank, 2011 [online]). The ghost is said to even appear once in a while during the banquets held at the Spaanse Hof, which is now a public space for hire.

The images of these spaces are central to the dance, as the setting is created through these projections, conferring a clear baroque flair to the performance. The audience is literally transported into the palace's airy rooms, overlooking the garden. Kylián's choice of projecting a real location has several implications. First, to the audience in The Hague it grounds the dance in the reality of the city and its history. The dance thus becomes very close for them. It is a fictive past come to life. For audiences elsewhere, this effect is less intimate. Second, the choice of medium, video, gives the work a sensation of reality. It brings the past back to life. At the same time, this allows for the expansion of the performance space beyond its actual physical limits, as explained in the section on space. This is not, however, a stable expansion, as the illusion of continuity between the stage and the scene on the screen is violated constantly. At the same time, the choice of video allows for the timing of the movement to be changed, as explained further below.

5.1.4. Music

The music is the last element that directly connects the dance to a historical past. This is in contrast to what I have done in analysing Petite Mort. In this case, Mozart's music is considered a direct reference to a fairly precise period in time, the late baroque or rococo period. There is a correspondence between setting and the period in which the music was composed. In the other dance, the music instead had the effect of pointing to a monumental, utopian past disconnected from reality – the relation between setting and music was anachronistic.

For this work, Kylián chooses sequences from eight well-known compositions by Mozart. He draws a direct link between his musical choices and the object of the dance:

> Mozart, whose music I have chosen for this production, is the greatest example of someone whose time between day 'A' and day 'Z' was painfully limited, but who nevertheless has understood life in all its richness, fantasy, clownery and madness. It is his spirit, and his acceptance of the fact, that our life is no more than a masquerade or a dress rehearsal for something deeper and more meaningful, which has inspired me to make this work.
>
> (Programme notes, 2003)

Kylián considers Mozart's life and work as characterised by a will on the part of the composer to see the humorous side of human existence, despite its intrinsically tragic nature[234]. As discussed earlier, the image of life being both tragedy and comedy is a recurring theme in several of Kylián's works. In Bella Figura it takes the form of a reference to life as

[234] As mentioned in relation to Petite Mort, Kylián was aware of the extremely humorous correspondence between Mozart and his cousin Bässle.

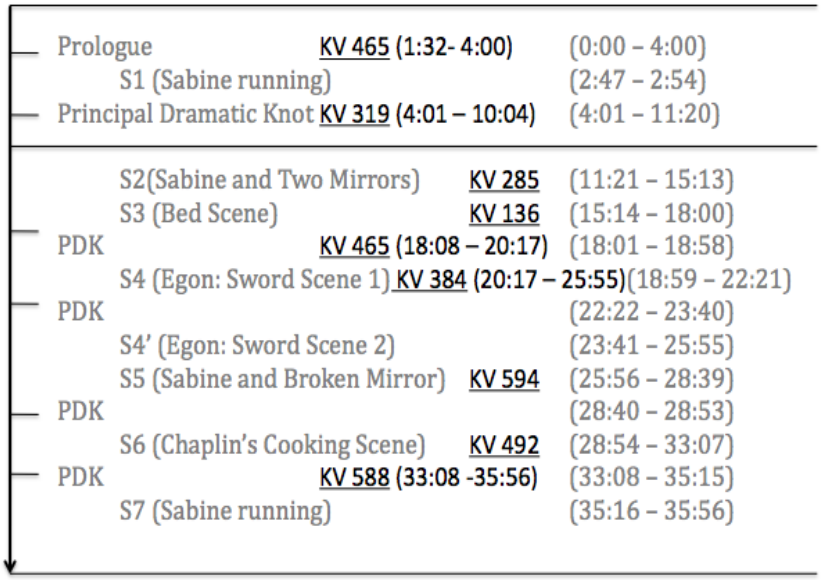
theatre, or the trope of *theatrum mundi* seen discussing Pergolesi's music (3.1.1.1.).

As discussed in the analysis of Petite Mort, Kylián has a particular relation to Mozart, associating him with Prague. In this city, the composer had his greatest successes. In fact, even today its inhabitants view him as 'their' composer[235]. Even though in the documentary Mémoires Oubliette (2011), Kylián juxtaposes Mozart's levity to Kafka's *angst*, in connection with this dance he mentions only Mozart. In Birth-Day, Kylián emphasises the gaiety of Mozart's compositions, in particular the quick tempos of the *allegro assai* and *presto*, associating them with elements of comedy to express what is ultimately the tragedy of living. Kylián seems to argue that despite our constant acting while in society, life should not be taken too seriously. Life is a masquerade and he maintains that Mozart understood that "life is a dress rehearsal for something much much better" (Kylián, 2011, 46:10).

Scheme 5a offers an overview of the relation between scenes and music:

[235] Mozart visited the city three times: first for four weeks in January 1787. He was preceded by his opera The Marriage of Figaro (1786) mounted by the Bondini Opera Company the previous year. He then returned to Prague in September 1787 to complete Don Giovanni that was performed on 29th October. His last visit was in 1791 for the performance of La Clemenza di Tito completed after his arrival on 28th August for the coronation of the Austrian Emperor Leopold II as King of Bohemia (n.d., 1956).

Birth-Day (2001)



Scheme 5a

Looking more closely at the compositions used in the dance, the String Quartet nr. 19 in c-major KV 465 [1785] is part of six quartets that Mozart wrote for Haydn. This particular composition, renamed "Dissonance Quartet", has a slow introduction (*adagio*) for the first minute and twenty seconds, that "seems calculated to build tension" (Kenyon, 2005, 227). They lead towards the first movement in a "complex and weirdly disquieting progression" (Rosen, 1997, 186)[236]. Apparently, this sequence inspired the opening section, 'Representation of Chaos', of Haydn's The Creation (Kenyon, 2007, 227). Kylián uses only the first 22 bars of the first movement and has them performed at a slow tempo over approximately two minutes

[236] Kenyon argues: "it does so by an astonishing, unprecedented canonic imitation of a winding chromatic line a beat apart between the upper three strings over a pulsing bass" (2005, 227).

instead of the usual minute and a half of the various performances of the music section I have compared. The sequence functions as transitional background music on two occasions: at the very beginning, allowing the dancers to take their places around the table, with the pulsing bass giving a particular effect as the dancers fall backwards on the table, and then later on between David's and Gioconda's duet and Egon's solo.

Juxtaposed with the *adagio* is the second composition, the finale (*allegro assai*) from Symphony nr. 33 in B-major KV 319 [1799], which is not so widely known a piece as Kenyon argues (2005, 165). Kylián creates the fan sequence on its fourth movement, the finale, making close use of the composition's sonority, rhythm and structure, as in most of the quick sequences. The dance movements parallel the music in some degree, as if the structure of the dance is determined by that of the music – an effect that is also known as music visualisation or Mickey-Mousing[237]. The third composition, the *adagio* from Quartet for Flute and Strings nr. 1 in D-major KV 285 [1777] is part of a commission Mozart received from a Dutchman (Kenyon, 2005, 232). The second movement, the *adagio*, has a clear ternary structure (ABA) that nevertheless cannot be recognised in Sabine's first solo. In opposition to the previous sequence, the movement is more

[237] See Stephanie Jordan (2000) and Barbara White (2006) for further information on music visualization. As the music is antecedent to the dance, similarly to Jordan (2000) I consider the dance to be Mickey-Mousing the music. In her article, White (2006) registers the opposite: the composer relying heavily on movement and images while producing film scores. In this case it is Mickey-Mousing the sequences.

independent and rests less heavily on the musical structure. This begins the juxtaposition of slow and fast sequences in the dance.

On the other hand, the fourth composition, *presto*, Divertimento in D-major KV 136 [1722], is frequently performed. The third movement of KV 136 used in the dance starts with "a curling theme propelled by its suspension with a very Italian Andante and a little fugue in the finale" (Kenyon, 2005, 206). Also in ternary structure (ABA), Kylián again works closely with the musical rhythm to create David and Gioconda's bed sequence. As in the fan dance, the movement material 'Mickey-Mouses' the music with comic effect. More is said about this later. Egon's sequence is choreographed on the fifth composition *Overture* from Die Entführung aus dem Serail KV 384 [1782]. Part of the *Singspiel* opera in German that Mozart wrote for a Viennese audience, the *Overture* is full of what Kenyon defines as fashionable "Turkish" effects "to enhance the music: cymbals and drums and a relentless triangle decorate the overture in C major, which has the ingenious idea of creating, as a central section, the aria with which the opera will start" (312). Nevertheless, the music has a clear "background of French culture" (Rosen, 1997, 317)[238]. Of the composition, Kylián uses the first (*presto*), the second (*andante*) and part of the third (*presto*) movements. In the dance the second movement is repeated twice. As a slow sequence it has the function of

[238] It turned out to be one of Mozart's most lucrative operas. Based on a similar Turkish subject as the Zaide (1780), on the libretto by the Austrian play-writer Gottleib Stephanie (1741 – 1800), the premiere of Die Entführung aus dem Serail should have coincided with the arrival of the Russian Grand Duke Paul Petrovich (Paul I Emperor of Russia; 1754 – 1801) in Vienna (Kenyon, 2005, 312).

modulating the Egon storyline and corresponds to the section on stage. The first and the third movement are similar, at least in the beginning, with very similar dance sequences performed to them. Kylián's musical collage for Egon's solos and the transitions are thus in order: second movement, first movement, second and partly third movement. There is also a faint reference to the plot of the *Serail*. Egon character merges traits of Belmonte's chivalry, who, assisted by his servant Pedrillo, rescues his fiancée Kostanze and her blonde maid from the Pasha Selim, with Osim's rage (Selim's servant): "a man in such a towering rage oversteps all the bounds of order, moderation, and propriety and completely forgets himself" (Maynar, 1995, 248).

The sixth composition, *adagio* from Adagio and Allegro in F-minor for mechanical organ KV 594 [1791], was commissioned by Count Joseph Deym von Stržitež (1752 – 1804) for the opening of the mausoleum in memory of Field-Marshal Baron von Laudon (1717 – 1790) (Kenyon, 2005, 258). Kylián uses only the first movement, the *adagio*, for Sabine's second solo. Again, as it is slow music, it does not show the same close correspondence between movement and music as the accelerated sequences, which is seen instead in the baking scene choreographed to the seventh composition, *Overture* from Le Nozze di Figaro KV 492 [1786]. This last is part of one of Mozart best known operas. It was staged in Vienna first, but had most success in Prague between 1786 and 1787 (Kenyon, 2005, 319). It is a fusion of opera *seria* and *buffa* and presents a merging of opera and chamber music (Rosen, 1997, 228). The overture starting "very quietly plunges us into

the middle of feverish action, though its music is not at all related to what follows" (Kenyon, 2005, 320). As with the previous quick sequences, the movement parallels the music with a humorous effect.

The eighth and last composition, *Terzettino*, is taken from the first act of Così fan Tutte KV 588 [1790]. The *buffa* opera, composed in Vienna, is yet another of Mozart's well-known works and "one of the most subtle and perfect of psychological comedies" (Rosen, 1997, 183). The composition has been often reused in different contexts. Today well received, it was criticised at the time as being concerned with too low a content for the composer (Kenyon, 2005, 338; Rosen, 1997, 317). The section, *Terzettino*, is the famous *andante* called 'Soave sia il vento', in which Don Alfonso and the sisters Dorabella and Fiordiligi wish their fiancées Ferrando and Guglielmo safe travels. (This is also the only sequence in Birth-Day that is sung, other than the dancers singing 'Happy Birthday' at the beginning[239].) Similarly, in the dance, the characters seem to bid farewell to Sabine. As in the previous slow sequences and in particular in the transition scenes, the music serves as a background for the dancers' transitions. Rather than offering a structure for the movement, it confers a particular atmosphere. In this case the soft quality of the singing has a soothing effect on the potentially tragic end. For the audience, the music may also carry echoes of John Schlesinger's Sunday Bloody Sunday (1971) and Mike

[239] The lyrics are "Soave sia il vento, tranquilla sia l'onda, ed ogni elemento benigno risponda ai nostri desir", or in English, "May the wind be gentle, the waves be calm, and may every element respond kindly to our desire" (Heartz, 2000, 231).

Nichols' Closer (2004) films, in which this music is used in the soundtrack (Citron, 2010)[240].

As in the previous dance works analysed, Kylián often uses the introduction or the first movement of widely known music works. He seems unconcerned over their history as independent compositions or the possible association to other artworks where these compositions have been reused. As discussed in Chapter four (4.2.3.) they add richness in the layers of possible meaning in richness. It is interesting that for this dance, Kylián chooses *overtures* or first movements. These sections are extremely varied, especially for opera *overtures*, as most of the time they contain all the themes of the rest of the musical works[241]

5.1.4.1. Music and movement

Most important for the overall tone of the dance is the relation between music and movement – in particular, the one-to-one correspondence between the two in the accelerated projection sequences[242]. As mentioned earlier, the movement 'Mickey-Mouses' the music in its rhythmical structure. In other words, the sequences to some degree visualise the music. Looking more closely at the term, it "refers to the kind of close synchronisation between diegetic movement and sound-track that Disney developed in the 1930s (for

[240] For Closer, nevertheless, the echoes cannot be considered deliberate, since the film appeared three years after Birth-Day. As for Sunday, Bloody Sunday, the dance presents a similar ending to the film: one of the characters is expressing his longing for the time he passed together with his previous lover. The terzettino is the background music for the film credits.
[241] This is not true for the *overture* to Le nozze di Figaro.
[242] In the performance, the video sequences are juxtaposed with slow moving *tableaux vivants* of the characters that are still on stage. They carry on with what they have been doing before the character in the video left the stage.

instance, when Mickey takes a couple of steps forward and the music sounds with them)" (Cook, 2000, 179). Stephanie Jordan also defines the relation as "onomatopoeic" (Jordan, 2000, 274). She argues that rhythm is the "area where especially strong analogies can be drawn between music and dance" (73). These can take the form of "duplication of strong musical accents in the dance" (300). In Birth-Day the fast-paced scenes are juxtaposed with sequences in which the tempo is closer to everyday interaction and where the rhythmical structure of the music is not so closely followed by the movement. More than Disney's cartoons, the up-tempo timing in these scenes closely resembles the jerky frame-rate of Charlie Chaplin's films, with some movement material directly recalling some of the tramp's adventures.

Central to the Chaplinesque effect, created by slowing down the music and having the dancers perform exactly on the beat of the slowed down music, are film and video techniques (Kylián 2005 [DVD], 1:14 – 1:39). The same movement quality can only be reached with great difficulty on stage. The video projections in the dance are the first sequences in which Kylián experimented with movement timing in film. He continues his research into the surreal slapstick humour of the film Car-Men (2006) and the ballet with video projections Zugvögel (2009). Recently, Kylián has decided to become a filmmaker. His argument is that this art form allows him more freedom in the setting of the action and its resistance to time than theatre (Fischer, 2009, 15). The Reggio Emilia dance festival (23rd – 27th October 2014) recently

dedicated an evening to Kylián's films (standing as separate works): with Car-Men, a black and white film loosely based on Georges Bizet's opera Carmen (1875) and set in an opencast coalmine in the Czech republic; Between Entrance and Exit (2013), also black and white, inspired by the *belle epoque* and Josef Sudek's photography (1986 – 1976); and Schwarzfahrer's (2014) black and white story of a woman in Prague travelling by tram and fantasising over a young man who looks like the young love she lost.

Within the dance, the up-tempo timing adds a slapstick quality to the movements while the music visualisation enhances their humorous content. A side effect is that the movements give the impression of the music accelerating. These scenes are juxtaposed to Sabine's solos, the only sequences that have not undergone the procedure. These latter ones have a more tragic tone and are executed at 'normal' speed with sections in which the fluidity of the film is broken by frozen frames that fragment the scene's narrative. These moments seem to be pointing to some realisation occurring in the character. It is obvious that Kylián wants to create a contrast between the two modalities. All projections, independently of their speed, offer an insight into the characters' internal lives. If Sabine's sequences can be interpreted as her fully understanding the real meaning behind the recurrence, the quick-paced sequences underline how the others characters are still caught up in their everyday intrigues.

Another difference between up-tempo video sequences and slow-paced ones is that the first involve travelling movements with the

dancers covering a considerable space. They are seen running and walking in the rooms of the palace. The ones that are at a slower everyday-like tempo, on stage or video, are instead rather static: the characters either sit on a chair or on the floor. The speed of the video juxtaposed with the stage sequences has an influence on the interpretation of the dance as it alters the audience's perception of the temporal, spatial and personal elements. This and other aspects characterising the deictic categories are discussed in the next section and form the references to the period that are less open, which can be related to Böhn's quotation of form.

5.1.5. Exceptions: elements without a clear reference

There are also other props, the feathers and the mirrors, that are not related to the Baroque but are important to the interpretation. Between the costumes and the scenographic setting, there are the feathers, whose meaning is unclear. Visually they are extremely pleasing, especially when juxtaposed with the sleek and clean surfaces of tables or mirrors. They are a leitmotif throughout the dance and participate in the blurring between reality and dream that occurs at the level of time and space. They appear for the first time in the projection and give the fan sequence a soft quality. Thereafter, with an explosion, they suddenly cover the stage, Sabine and the table. In Sabine's first solo, they are scattered on the floor and she holds them in her hands. They appear at the very end of David and Gioconda's sequence, resulting from a pillow fight, and are 'transported' on stage

after the sequence, as the characters are seen coming back with literally ruffled feathers. They form part of Sabine's fan in Egon's solo and are in the mixture of flour and feathers that Lemaitre and Sabine throw around in the kitchen.

As symbols of lightness (Biedermann, 1989; Cirlot, 1971) and even faith (Hall, 1974), the feathers function as a connector between the reality on stage and the world of dreams and memories in the projections. For example, in the fan sequence, the feathers are first seen in the video. The group is cleaning them from the table with the fans. They then suddenly all cover Sabine with feathers on stage. David and Gioconda transport them on stage after their duet. The feathers thus prevent a clear-cut distinction between the dream status of the projections and the reality of the stage. This is discussed again in the section on time (5.2.1.). The juxtaposition of their soft qualities with the clean lines of mirrors and furniture changes the perception of the whole setting: when the surfaces are covered with a thin layer of feathers, they convey a soft, almost dampened feeling, like the snow on a landscape. Like the Grimm brothers' tale "Mother Holle", the feathers are associated with snow that is shaken from the heavens' bedding (Biedermann, 1989). They create a cocooned space, private and protected – a place for intimacy, in which one can relish their texture.

The feathers are a contrast to the smooth surfaces of mirrors and tables. The mirrors are particularly symbolic and are only seen in the projection sequences of Sabine's and Egon's solos. In the interview accompanying the work, Kylián claims that dancers' bad relationship

with mirrors is due to their constant presence in training, in which they are always an instrument of control. They are seldom used by dancers to see the beauty they create (Kylián, 2005 [DVD]). Despite this, or perhaps because of this, Kylián uses mirrors in several of his dances. In particular, the interviewer mentions Silent Cries (1987), a work that features Sabine Kupferberg behind an enormous mirror. Kylián describes this dance as a "process of accepting oneself, coming to term[s] with who you are and what good you can do in this world" (2005 [DVD], 10:29 – 59)[243]. Similarly, in Birth-Day, mirrors appear in solos that explore sight and the self.

Mirrors can symbolise moments of reflection and self-discovery. In the dance, the lack of reflection and self-awareness has the power to make the mirror crumble, and with it the ego that suddenly faces reality. For example, Egon destroys his mirror image fighting to rescue Sabine only to realise that the reflection was an illusion. Not surprisingly, Kylián sees Egon as the "allegory of human stupidity" who with his "phallic symbol" in hand, the sabre or the sword, "fights with his own image reflected in the mirror" (2005 [DVD], 6:41 – 7:20). At the beginning of the sequence, the camera follows Egon's stroll in the palace rooms, his image reflected on the various mirrors[244]. This gives the impression that nothing could go

[243] As Kylián points out, dancers are notoriously extremely self-critical. NDT III dancers, on the other hand, no longer have to prove themselves and can enjoy being on stage (2005 [DVD]).

[244] This could possibly be a reference to Louis XIV's hall of mirrors at the Palace of Versailles. Mirrors were frequently used in interior decoration during the eighteenth century, "like those by François de Cuvilliés for the Amalienberg in Munich (1734–1739), where mirrors fragment and reflect the room in cycles of repetition. Mirrors

unnoticed under his vigilant eye. Unfortunately, he fails to consider that his mind could produce the unexpected: a diabolical apparition, a monstrous hand first, and a hand in a suit of armour in the second sequence, which kidnaps Sabine in the mirror. Egon does not realise that he is fighting his own gothic fantasies. The second instance in particular – the hand in a suit of armour – recalls the dream that inspired Horace Walpole's gothic novel The Castle of Otranto (1764) where "on the uppermost banister of a great staircase I saw a gigantic hand in armour" (Walpole, 1996, vii). Walpole's novel describes parts of the armour falling from the sky and terrorising the sire and villain Manfred. The demoiselle in distress motif – in this case Sabine's reflection – is also inspired by the novel, as Manfred tries to kidnap the young princess Isabella.

In Sabine's solos, on the other hand, the mirror is clearly a symbol of self-reflection. In the first solo, she dances in a corner created by two golden-framed mirrors, the floor covered with feather. She seems to have problems with looking at herself in the mirror, aware of the number of times she has done this before and the time that has gone by. At a certain point she embraces the frame as if trying to embrace herself. In her second solo, after Egon's sequence, Sabine is seated on a chair, an empty frame behind her, and dancing with a fragment of mirror in her hands. For Cirlot, the hand-held mirror is a symbol of truth (1971). At first she seems not to want to see herself but

produce a fragmentation of attention, a flickering between illusion and awareness" (Sheriff, 2005 [online]).

she then smiles at the image on the fragment. It is an ambiguous sequence as her smile seems to indicate that she has reconciled with herself, but she also puts the fragment in her mouth or passes it across her neck as if to cut it open. Hers is a love-hate relationship with the mirror, and from this sequence it is not clear whether she has come to terms with herself or with the passing of time time. This interpretation would also explain the projections of her running outside in the dark, literally running away from herself and society.

5.2. Where is the audience standing? Deixis in dance

As mentioned in the introduction, in Birth-Day the references to the Baroque are at the level of the narrative rather than in formal or structural elements, as in the previous dances analysed. The costumes, the props, the setting and the music are intended to explicitly refer to the baroque period, as in Böhn's quotation of expression. The focus in Bella Figura was on the structure in connection with music and the form in relation to movement, costumes and light. In Petite Mort it was the form in relation to the props and intramedial connections to other dances. Nevertheless, the analysis of deictic elements shows how in Birth-Day, the dance also contains associations with the Baroque at its formal and structural levels. In this case, I focus on time and on how it influences our understanding of the work.

The dance clearly presents two opposing ways of perceiving time: a 'feminine' cyclic and ritual time represented by the birthday celebration, and a 'masculine' teleological time (Kristeva, 1986), as

exemplified by Kylián's explanation of time as linear. Of the two, neither can be associated with the Baroque, since the art of the period is characterised by its interest in the present and the tendency to bring the viewer back to present experience while contemplating an artwork. This experience is often called 'hallucinatory', or by Bal, 'recoiling' (1999, 157). Perception is characterised by a back-and-forth movement between two opposite positions that causes an apparent conflation between the positions of object and subject. In Birth-Day this hallucinatory quality is particularly prominent at the level of time.

5.2.1. Time: real and virtual time

In Birth-Day there is both a time on-screen and a time off-screen. For two reasons I will argue that essentially, there is no temporal continuity between the two. The first is that little discrepancies in detail challenge the temporal continuity between the scenes. For example, we are made to believe that it is a stormy and windy night, whereas in David's and Gioconda's sequence the sun is shining and no wind is blowing. After the sequence, the characters walk back to the table on stage as if no time had gone by. The second reason is the difference in timing between the movement on stage and that on screen. The upbeat tempo of the projections confers a rather unrealistic and sketch-like representation of the characters. Because of this, there is a tendency to consider the projections as mental processes like dreams or memories. As Rosiny points out, video-dance often creates illusory time structures using techniques that alter the

normal perception of time, such as slow motion or acceleration (2008, 468)[245]. For these two reasons Birth-Day appears to have no temporal continuity: the scenes on stage are the reality, whereas those on screen represent dreams or memories[246].

Nonetheless, the work puts forth a paradoxical experience of time. The paradox, or hallucinatory state, is produced by elements pointing in two opposite directions, with the audience's experience moving back and forth between them. In the dance the general perception is that scenes on and off stage are temporally disconnected with the stage representing reality and the projection-dreams. However, certain details point to the sequences as being temporally connected. Details such as the feathers that appear on and off screen with David and Gioconda or Egon's wound, can only have been caused by a real accident and not a dream. As the dance goes on, the tension between scenes on screen and on stage – disconnected yet linked – manages to conflate time and space, creating "dissipation" (Calabrese, 1992). This produces a light sense of disorientation, which is required to imagine a space between reality and dream. In the next section, the spatial equivalent is discussed.

Besides this disorientation, another important aspect of the dance is the monumental quality of time that it develops. As mentioned earlier, the concept of Kristeva's (1986) cyclic time is associated with

[245] This also highlights the medium, film, in which the sections take place. These sections are self-reflective and invite us to consider the natures of the individual media (dance and film) and their relationship to each other.
[246] During the video sequences, the dancers left on stage move in slow motion, thus creating even a greater distance in terms of timing between what happens on stage and what is in the projections.

the feminine and often more ritualistic aspects of life. It is also the time of the body. This particular experience of time is juxtaposed with linear or masculine time, found in science and generally associated with the intellect. Kristeva also postulates a third time, the monumental, transcending the feminine and masculine. In monumental time the event acquires a transcendental, omnipresent quality. I argue that this is the function of the Baroque as portrayed in Birth-Day. The uncertain status of the screen sequences makes them impossible to posit in relation to the main narrative strand. As far as the audience knows, these events might be recurring regularly in the minds of the characters seated around the table each time they gather. The narration is thus temporally indeterminate and the blurring between reality and dreams, past and present, creates disorientation in the viewer. The whole dance is outside time, which lends it monumental status. Time and space can often be considered independently but in Birth-Day they affect one another. Therefore, in this case, the temporal disorientation is coupled with a spatial one.

5.2.2. Space: real and virtual space

As already seen with time, the dance also lacks spatial continuity. Structured around the juxtaposition between the scenes on stage and projections of the Spaanse Hof interiors, the work seems to create spatial continuity between the theatre/stage and the palace. In actuality, Kylián plays on their distance. As already mentioned, the projections expand the space of the performance beyond its physical

limits, but the performing space that is created is not continuous, thus affecting the audience's spatial experience.

Before beginning this discussion, the terms 'space of the performance', 'performing space' and 'performed space' must be clarified. The first concept, 'space of the performance', indicates the actual stage, whereas by 'performing space' is meant he space in which the actions take place. 'Performed space' refers to the space that is represented. The second concept encompasses the space of the performance and the expansion that the projection element adds. The projections can also be defined as a virtual space. In several of his later works, Kylián likes to expand the space of the performance with a virtual space. In Doux Mensonges (1999) for the Paris Opera, for example, some sections of the action take place in the machine room below the stage and are projected onto a screen at the back of the stage. This creates a dance with two levels. With this kind of intervention Kylián challenges the distinction between real life and performance[247].

In his later works, Kylián develops a theatrical way of approaching dance, bringing dance and theatre closer together. In particular, these works highlight the space the characters enter after exiting the stage, a space, the outside space beyond the stage, that in

[247] In later programmes, the distinction between real life and performance is challenged by allowing the audience behind the stage. For Silk & Knife (2007) for The Royal Danish Ballet, Worlds Beyond (2008) at the Oslo Opera House or Zugvögel (Migratory birds; 2009) at the Bayerischen Staatsballetts Kylián invites the audience backstage with a series of *tableaux vivant* before the performance. The audience ends the tour on stage and take their seats by walking from the stage to the parterre.

dance is often dismissed, even in narrative works[248]. Birth-Day has a faint narrative structure. The narrative element, the building up and complication of events that are brought to a resolution, coincides with the baking of the birthday cake, and can easily be expressed through logic and language. Still, the use of additional, and often virtual, spaces in this work takes the audience by surprise as it makes visible what is not usually seen.

Looking more closely at the performing space, in Birth-Day, the sequences on screen should be set up as in contiguity with the stage. This relation is nevertheless challenged by several details. Similarly to what we saw with the temporal element, this creates confusion in the experience of space. First of all, the time that elapses between the characters leaving the table and appearing on screen is too short a time for them to have physically reached any other place. In addition, they often bring back traces (feathers or a wound) from their time 'away'. Thus, the projection space is experienced as contiguous. At the same time, they appear in different attires, at a different time of day and moving at a different tempo. This clashes with the understanding of the projection space as being contiguous with the stage. The sense of

[248] Jack Anderson (1987) notices that depending on the choreographer, even in narrative dances the characters seems to be disappearing nowhere. He observes that "for some choreographer what is shown is all there is" the audience thus "becomes the prince" (29). Other choreographers instead "know that there is a world beyond the wings and give entrance and exits a dramatical meaning" (29). Choreographers can thus approach entrances and exits in two ways. This is even more so in non-narrative dances as the audience usually do not need to know where the dancers have gone in order to understand the work. With the absence of a narrative, this knowledge is generally not needed. Examples are the previous two dances analysed, Petite Mort and Bella Figura. However, this is not true for all non-narrative dances. In Brown's Glacial Decoy (1979), for example, the space beyond the stage is central to the performance.

disorientation produced, which can be compared to Pozzo's painted ceilings, is similar to that of the unicursal labyrinths, designed to disorient. In Birth-Day, the audience does not spatially understand where the characters have gone once they have left the stage. It is as if the dancers were suddenly disappearing into a magical space that transforms them into highly stereotyped characters. The projections create the illusion of a bigger space behind the stage that the audience is willing to accept as a prolongation of it, even if they are perfectly aware of being in a theatre. This last element is interesting in relation to Intermediality and in particular the relation between dance and film as seen further below (5.3.1.).

5.2.3. Persona

The personal aspect of deixis describes the relation between an utterance and its listener, or in Bal's case a work of art and its viewer (1.3.3.3). In contrast to the works previously analysed, Birth-Day presents a typical third person narrative structure. In fact, the only action that could break the illusion of the fourth wall is Sabine's pointing at something that seems to be hovering over the audience.

The other relation analysed is that of the characters to their alter egos. If the characters on stage never acknowledge the audience, similarly they are (or seem to be) blind to their doubles in the projections and vice-versa. The projections can be considered examples of 'narrations in the narration' or second-degree narrations (Genette, 1980). They are breaks in the main narrative that help

characterise the figures but do not drive the narrative forward. They are digressions as the narrative literally folds in on itself[249]. The format of narrations in the narration is found in all art forms throughout history. A few examples are Giovanni Boccaccio's Decameron (ca. 1353), Geoffrey Chaucer's The Canterbury Tales (ca. 1387 – 1400), Lewis Carroll's Alice's Adventures in Wonderland (1865), Ruggero Leoncavallo's opera Pagliacci (1892) and Christopher Noland's film Inception (2010). In all these works, the characters are involved in the act of narrating. Birth-Day is thus a narrative within the narrative that does not break the illusion of the fourth wall.

I argue that in the dance, the only way the audience is able to relate to the characters is through something similar to literary instances of focalisation (Genette, 1980). A literary term, "focalisation" concerns how the narrative is organised around one or more points of view[250]. Birth-Day could be thus considered an example of internal focalisation (Genette, 1980) [251]. In literature this is defined as the narrator having the same knowledge as the characters do, such as in Virginia Wolf's Flush (1933) where the third-person narrator is mostly focused on the dog. In Birth-Day, no narrator is visibly detectable to guide the audience's experience. At the same time, the audience has a

[249] Second-person narration should not be confused with second-degree narration. The former is a narration in the 'you'-form whereas the latter is a narration within the narration.

[250] Focalization highlights "the relation between 'who perceives' and what is perceived, 'colour[ing]' the story with subjectivity" (Bal, 1985, 8). It is different from narrator or the instance speaking.

[251] Genette also talks about zero-degree focalisation, when the narrator is omniscient such as in Homer's Odyssey or in dance, I argue, Petipa's Sleeping Beauty, and external focalization, when the narrator has less knowledge than the characters as in Ernest Hemingway's Hills Like White Elephants (1927) or in dance Punch Drunk's The Drowned Man.

complete view of what happens on stage, knowing more than the characters themselves. The fantasies of the characters in the projections can thus be seen as instances of focalisation. In these, the narrative perspective and the audience get closer to one or two characters.

One feature that allows the audience to get closer to the character also related to focalisations is the importance given to the dancers' faces. In contrast to the works previously analysed, in which the focus was on the whole of the body, many of the details important to understanding the dance depend on the acting quality of the dancers. They present exaggerated, even caricatured, facial expressions very similar to those seen in Six Dances. In our culture, Agamben writes, "the face-body relationship is marked by a fundamental asymmetry, in that our faces remain for the most part naked, while our bodies are normally covered" (Agamben, 2010, 88). If "the nudity of a beautiful [dancer's] body" has eclipsed her face in the previous dances, in Birth-Day the head is the "locus of expression par excellence" (88). This is clearly seen in how Giocanda smirks at David, Egon and Lemaitre flirt together and Lemaitre exasperates Sabine[252]. Facial expressions greatly contribute to humour in the dance and allows the audience to come closer to the characters. This of course would not have been possible without the close-up feature of the video projections. Humour is also enhanced by the several intermedial

[252] Agamben mentions Plato's Charmides on the relation between beauty, body and the face.

references to other works. These two aspects of the dance, Intermediality and humour, are also implicitly related to the Baroque: the first one to the concept of *bel composto* "or beautiful synthesis" associated with Bernini (Boucher, 1998, 134) and the second to the rococo tendency to "cheerful lightness" as in Pope's The Rape of the Lock and Laurence Sterne's Tristram Shandy (1759 – 67) (Baldick, 2008 [online]), but also in William Congreve's The Way of the World (1700), and, Carlo Goldoni's Il Ventaglio (1763). These two elements are discussed in the following section.

5.3. Other elements: of Mediality and comedy

Like Petite Mort, this dance presents strong medial relations both at the intra- and intermedial levels. Intramedially, the work is not only thematically and structurally connected to Tanz-Schul and Six Dances but it can be considered a synthesis of the two. At the intermedial level, Birth-Day seems to be paying homage to well-known early Charlie Chaplin sketches (intermedial references) and to early film in general with a simulation of its characteristic jerky frame rate speed. This effect, inserted into the dance, can be considered a Remediation[253] because it inserts an alien aesthetic into dance. The dependency of the dance on its projections, I argue, is an evidence of Kylián's intention to create an artwork where several media merge as in Bernini's *bel*

[253] Remediation should not be confused with Transposition – that is, the transposition of a work into a medium other than its medium source. The musical Billy Elliot is a transposition of the film. Transposition works on the level of content whereas Remediation works on the level of form.

composto with the scope of promoting a greater involvement for the audience.

A lighter and more playful approach to life characterises the later part of the Baroque. The serious theme of the dance is literally hidden under the playful sketches of the stock characters. By definition humour requires the involvement of the listener in order to create laughter, and by laughing at the characters, the audience empathises with the figure, enhancing their involvement in watching the dance.

Both, Mediality and Comedy can be linked to the tendency in artists and craftsmen, especially in the Baroque, to surpass their models and masters, thus paying them homage through references that often showed an ironic twist in the later part of the period. Caravaggio, for example, is said to have borrowed "from the art of antiquity, from Savoldo, from Michelangelo, and even from Raphael" (Bazin, 1989, 30), whereas the wooden carved cravat possessed by Walpole, and so beautifully made that it could be confused with a cloth one (Adamson in Hills, 2011) is an instance of the later humour. Of course, contemporary art has had a flourishing of ironic references to past artists or artworks, such as in Paul McCarthy's White Snow and Dopey (2011). The sculpture presents Snow White in the same ecstatic posture as Bernini's St. Theresa. In film, there are references to Vermeer in Greenaway's A Zed and Two Noughts (1985), or to Caravaggio in Derek Jarman's Caravaggio (1986). In dance, examples are Bigonzetti's ballet Caravaggio, with references to the painter's life and works. Kylián produced Arcimboldo (1994), a work presented by

all three NDT companies to celebrate the double anniversary of the company's foundation (35 years previously) together with his appointment as its artistic director (20 years previously), and inspired by the famous painter Giuseppe Arcimboldo (1527 – 1593). Similarly, in Birth-Day, there are several allusions to dance works and other media that produce an interesting network of references and echoes, mostly of Böhn's quotations of form, which may influence the audience's interpretation.

5.3.1. Mediality: relations to other dance works and media

Birth-Day exhibits both intramedial references, or relations to other dances, and strong relations to another medium – film – absent in the dances previously analysed. Both cases can be considered as examples of Böhn's quotations of form, even though for the references to film, there are also instances of quotations of expression. Beginning with the intramedial references, in the dance there are several elements that bring to mind two of Kylián's other works – Six Dances and Tanz-Schul. Both dances were created for NDT I, and I have only briefly mentioned them throughout the chapters. My argument is that these three dances have a common theme – the reflection on one's own mortality – they all have a (faint) narrative structure, and they all contain explicit references to the Baroque. It is thus possible to see a relation between them, if not a progression across them. At the same time, Birth-Day depends very much on its film projections and in particular on references to Charlie Chaplin's sketches. This creates a specific link

between the present moment (in the sense of the performance experienced live), the period of Chaplin's early film and the Baroque. In what follows, I discuss the intramedial references, or those references working within the same medium, and then discuss the references to films, or intermedial references, and finally Remediation, the introduction of an aesthetic typical of another medium.

5.3.1.1. Relations to Kylián's other dance works: Intramediality

In Six Dances, Kylián depicts stereotyped characters and sketches with no real overall theme. Nevertheless, they have a universal appeal – there are scenes of jealousy and trickery that can be understood as narratives and that could be set in any period. For this reason, it is possible to argue that they have a 'monumental' effect as they bring the past closer to the present. In Tanz-Schul, by contrast, Kylián enters into the mind and memories of the Italian baroque dance master Gregorio Lambranzi (n.d.). Compared to Six Dances, in the later Tanz-Schul, Kylián creates the same effect of monumental time but with a more complex main character. In Birth-Day, this process is completed with the fully fleshed-out character, Sabine[254], who arouses sympathy in the audience, and is set in contrast to the other less-defined and more stereotypical characters. Still, these figures are less sketch-like than those in Six Dances. Thus it is possible to argue that, in Birth-Day, past and present are fully merged: on one the hand, through the universal appeal of the sketches, on the other, through the human empathy of

[254] It is possible to identify with the other characters as well but is more difficult, as they are trapped in a stereotyped mode that does not allow the public to come close. They are intentionally left hollow.

their characterisation. Also contributing to this effect of connection between past and present is the comic element, fully discussed in the next section. By comparison, in Six Dances the scenes are only diffusely humorous, whereas in Tanz-Schul, it is the tragic element that is preponderant. In Birth-Day, however, the alternation between tragic and comic sequences intensifies the difference between the two genres, giving prominence to both.

Taking a closer look at the relations between each dance and starting with Six Dances, I argue that this was an early experimentation leading to the slapstick element of Birth-Day. To begin with, the two works have much in common. Besides similar costumes – the dancers are wearing similar white 'Mozartian underwear' even though the skirts of Six Dances are much simpler, and the wigs are powdered white – they also have similar sequences, such as the openings with the dancers falling rigidly in one piece. In Six Dances, they fall laterally, whereas in Birth-Day they do so backwards onto a table. The overall structure of the dances, in short sequences, is also similar. Another structural parallel is the two-level narrative. The main narrative or sequences are interspersed with shorter apparently 'unrelated' sketches[255]. In Six Dances, these short humorous sketches occur both in the sequences and between them at the back of the stage, and involve the black dresses. In Birth-Day the projected sequences provide a secondary narration that interrupts the main one with seemingly unrelated events. These events, as mentioned above, are

[255] Unrelated in the sense that they do not bring the narrative forward.

digressive, with the sole purpose of defining the individual characters. Therefore, they have a function in the interpretation of the whole, which is not the case for the previous dance. For this reason, it can be argued that Birth-Day is an elaboration of Six Dances.

This can also be seen in the fact that even though both dances are based on short narrative sequences, there is also an evolution in their structure. In Six Dances, the choreography moves swiftly through several different surreal images in one sequence – from jealousy to happiness to robbing a person – instead of one sustained action – Gioconda chasing David in Birth-Day. For this reason Birth-Day can be considered to be a continuation/maturation of Six Dances to which a stronger narrative line has been added (which is only faint in Six Dances). Alternatively, because of the temporal distance between the works, one can even go so far as to consider Birth-Day a continuation of Six Dances.

Like Six Dances, Tanz-Schul is another dance in which Kylián intentionally reworks baroque sources and that can be seen as an antecedent in the theme, rather than in movement material or in structure, of Birth-Day. Tanz-Schul is based on Lambranzi's book Neue und curieuse theatralische Tantz-Schul. The manual presents fifty 'ready-for-use' dances. From national to folk, and with sequences from the Commedia dell' Arte, all the dances in the book have been conceived for the pure 'enjoyment' of the reader and to be learned

without assistance of a dancing master[256]. The common ground of the two dance works is that they have a loose narrative line and a similar theme. In Tanz-Schul the old dancing master recalls his years of teaching. This takes an abstract form in terms of the movement material chosen. Birth-Day is mostly based on material connected to everyday activities. The structure of the sequences is also different. The sequences in Birth-Day, generally the projections, are set up so as to build narrative tension that is released at the end, as in Chaplin's mute sketches. Each movement sequence connects to the next, converging in a sudden and often contrasting ending: Egon breaks a mirror after having danced among them; Sabine appears between David and Gioconda in the bed scene; the triumphant Lemaitre holds a cake at the end of the cooking scene with a bowl on his head. This does not happen in Tanz-Schul: the different scenes of the dance are not independent as the ones in Birth-Day are, and the movement material is not sequenced so as to bring about a resolution. Instead, in some ways, the narrative structure of Birth-Day closely resembles that of silent comedies, films and TV series, in which the movement material is sequenced so as to bring about an unexpected twist at the end. Birth-Day thus presents some similarities with the two earlier works, and can be seen as merging Six Dances' structure and Tanz-Schul's theme.

[256] The lack of descriptions (only a couple of steps are named, and a there si only a melody for each dance) makes it extremely difficult for contemporary readers to have an accurate insight into how they were performed. As Kylián's aim was not to reconstruct the dances, so the movements in Tanz-Schul, with some exceptions, are mostly based on variations of the ballet vocabulary.

5.3.1.2. Relations to films: intermedial references and Remediation

In relation to Intermediality, Birth-Day differs from the previous works in being totally dependent on film techniques for its structure, as well as its aesthetic[257]. Performance and the film are interdependent. As seen in Chapter two, Intermediality is an umbrella term referring to different practices. In this dance it is possible to consider two different medial relations: the process of Remediation and some examples of intermedial references.

Remediation, without entering into any debate about the term, is defined by Bolter and Grusin as "appropriating and refashioning of the representational practices of these older [media] forms" (2004, 14; Rajewsky, 2005, 60)[258]. It does "thus pay homage to as well as rival, earlier media" (Rajewsky, 2005, 60). Wolf inserts it as a special case of extracompositional intermedial Transposition, and he describes it as the "'transfer' of the content or of formal features from medium a) to b)" (Wolf 2008a, 32). While Rajewsky does not include the category in her 2002 scheme she comments at length in a later article on the examples given by Bolter and Grusin, and she concludes that Remediation can only be considered part of a work in medium A that "makes reference, and thus constitutes itself in relation" to another medium B (2005, 61). The Remediation reference is thus "a meaning-constitutional strategy" with "meta-medial function" and should

[257] This is the only dance of the three analysed that uses film sequences. It is not the only example, however. Kylián also uses pre-recorded projections in Zugvögel (Migratory Birds).

[258] For the dispute about the term see: Herman, Jahn and Ryan (2005), Rajewsky (2005), Margreiter (2007) and Wolf (2008a).

highlight the "difference between the media involved" (2005, 61)[259]. Thus, in Birth-Day, the way in which the material is dealt with in the video projections references the history of the medium of film, as the sequences call to mind Chaplin's mute sketches[260]. Similarly to Kylián, in many of Chaplin's films, meaning is conveyed through movement rather than words, and there are obvious similarities in the projections' accelerated speed.

However, Kylián is also inspired by Chaplin's movement material and the sketches in the dance are humorous in the same sort of way as Chaplin's. In the baking scene, besides the costume details, the moustache, and the general comic intent, it is possible to recognise movements from The Bank (1915), The Pawnshop (1916) and Shanghaied (1915)[261]. In The Bank Chaplin moves people as if they were objects, and this is taken up again in David's and Gioconda's sequence: David opens Gioconda's legs as though she were a doll and Gioconda uses David's body to play hopscotch. In the baking scene, Lemaitre turns Sabine's body into an extension of the table while using the rolling pin. In The Pawnshop, Chaplin instead uses objects to turn reality upside down, an element particularly prominent in Modern Times (1936) (Tchernia, 2002). Objects are transformed into

[259] It is important that this difference remains "perceptible" (Rajewsky, 2005, 62). In computer-generated images that perfectly imitate analog pictures or film, this difference is totally erased and thus these do not count as Remediations. Skeuomorphisms can enter in both categories.

[260] I disregard here the references to the films Sunday Bloody Sunday and Closer, since the music of Mozart's *Terzettino* implies they are not relevant to the dance. Nevertheless, if they were relevant these would be a 'simple intermedial reference' (Rajewsky, 2002, 157) or 'intermedial implicit references with partial reproduction' (Wolf, 2008, 32) since through music, they point to their use in these films.

[261] The reference to Chaplin, especially with Sabine wearing a moustache, is also humorous but the effect compared to the sketches is not as lasting.

something else. In The Pawnshop, Chaplin transforms a clock into an ailing patient as he auscultates it with a stethoscope, or into a food tin that he opens with a tin opener. Similarly, in the baking scene, objects are regularly transformed into something else: the rolling pin becomes a sort of contrabass or the pan lids are transformed into tambourines. In Shanghaied, Chaplin decorates himself with dough to look like a minstrel. Similarly, in the baking scene, the dough becomes a boa around Sabine's neck. These are examples of intermedial references (or quotations of expression) as they point to specific films and movements.

The Remediation and the intermedial references also greatly contribute to the humour of the dance. But most importantly, the projections create a link between the Baroque and early cinema that is only slightly undermined by the video sequences that are in colour (and not black and white as in Chaplin's original). Both are located at an earlier point in time with respect to the audience, so that the reference to early cinema brings, I argue, the Baroque arbitrarily closer to contemporary society. The projections in the dance thus seem to exemplify Bolter's and Grusin's argument that "[n]o medium today, and certainly no single media event, seems to do its cultural work in isolation from other media" (2004, 15; Rajewsky, 2005, 61). In Birth-Day, Kylián goes one step further connecting baroque society to the contemporary moment via film and in a manner to make the audience laugh.

5.3.1.3. Calabrese's 'Complexity and Dissipation'

It is thus possible to argue that these instances of references to Chaplin's films are parodies of these films (implicit referencing to the Baroque, or Böhn's quotation of forms). Calabrese identifies parodies as examples of 'Complexity and Dissipation'. This category describes complexity at the level of the system. This is also associated with a particular way in which the dance manages to blur reality and dream, creating opportunities for an 'anomalous reading' by the audience. Besides the parodic effect of the baking scene, there is another level at which this category is found in the dance, and this is the way the work treats time and space.

In discussing complex systems, Calabrese explains how, over time, repetition creates complexity and even dissipation inside a system. Calabrese observes how dissipative structures forms have entered science and culture. Scientific theories have demonstrated that irreversibility and indeterminism better describe nature than the long-held beliefs of reversibility and determinism. They also recognised that the universe is fragmented and stirred by local behaviours rather than general laws. Entropy is not the only way a system dissipates and in fact, depending on the interaction with the surroundings, instead of dissipation, another equilibrium might also be reached. Calabrese observes several dissipative structures in relation to communication and the way innovations are propagated. He argues that in human society the degree of a system's complexity is determined by its speed

of communication. Innovation happens in unstable systems, and in a moment in time when the systems are already undergoing a transformation. Genres can be considered repetitive objects, and he argues that in contemporary society these have become degenerate and standardised. At the same time, Calabrese observes revitalisation through either recreation or parody of these genres. The first, recreation, is the tendency to create sequels, as for example in the Lavazza coffee advertisement, or in the UK, the BT and the "Compare the Market / Meerkat" advertisements. In the re-creation process each repetition contains a small variation, thus avoiding the form's saturation. In the episodes, the same characters find themselves in similar but slightly different situations. Parodies instead contain a level of self-reflection that produces a revitalisation of the genre[262]. At the level of consumption, dissipation is seen in the productive consumption of culture. The reader produces aberrant readings, "or readings that are not authorized by the texts themselves" (150).

I argue that in the perception of the categories of time and space in this work the complexity that is created resolves into a new equilibrium. At the beginning the lack of correspondence between the scenes, especially at the temporal level (the different times represented in the projection and on stage), and the overlapping of traces brought back to the stage from the projection, endangers the

[262] Genette defines a parody as a noble form applied to a lower theme (1997, 16). But perhaps more important is the relation between rococo and the subversive found in "its parody or travesty of traditional elements" and in its association "with Carnival, the grotesque, the comic, or the mixing of high and low genres" (Sheriff, 2005 [online]).

structural framework that the audience has developed in order to understand the dance. At first, the projections can be considered dreams (and thus only temporal), but through these traces they acquire space and become somehow real. Instead collapsing, the framework constructing the dance evolves into something else, so that in the end the audience may perceive the whole of the dance as some kind of real dream or dreamt reality.

In the baking scene, the various references to Chaplin's films point, in Calabrese's view, to the degeneration of a genre: "[b]ut parody can quite easily be interpreted either as the final stage in the degeneration of genres (as a positivist critical position might sustain) or as the/introduction of turbulence into the system of the particular genre" (1992, 148 – 9). Parodies are re-creations upon fragments of other narrations that should collapse, but in fact do not. In the case of the baking scene, there are at least three elements that can be associated with Chaplin's films, besides the moustache. These are the timing of the movement, certain movement choices and the humorous intent of the actions, and all are explored in the following section on comedy. Most importantly, at the level of reception, it is the moustache that produces the tendency to anomalous readings. Kylián claims that the fact that Sabine looks like Chaplin is accidental. The moustache was used so that the two characters would look alike. Nevertheless, the moustache produces an anomalous Chaplinesque reading that was not foreseen. For Calabrese, anomalous readings are aspects of 'Complexity and Dissipation' when applied to reception: "[e]ach reading, in short,

produces culture, and this culture might be different from that of the text that is being read" (150). Perception is destabilised, "becomes unstable and, potentially, transformed" (150). This is exactly what happens in the baking scene, as the audience can be led to believe that Kylián purposefully reconstructed Chaplin's style. The point is not whether he did or whether he is now retracting it, but that the audience is allowed to read it in the dance. The audience is allowed to re-semanticise what they see (152).

5.3.2. Comedy

As mentioned several times, Birth-Day is presented in a clearly comic vein that I argue contributes to the effect of connection between past and present. The slower tragic parts are alternated with fast and comic sequences of Chaplinesque jokes and stock characters. Still, it is the ending of the dance that is particularly entrancing and ambiguous, as it is only then that one begins to question the genre of the dance.

Comedy and Tragedy have always been closely linked, as the words of Plato at the end of the Symposium confirm. The philosopher is overheard arguing: "[t]he genius of comedy was the same with that of tragedy, and that the true artist in tragedy was an artist in comedy" (Hamilton, 1951, 223d). Similarly, and more prosaically, Chaplin claims: "[t]he minute a thing is overtragic it is funny" (Chaplin in Eastman, 2009, 331), and the comedy researcher John Morreall writes at the beginning of his most recent article: "[t]hough they grew up

together, and the great playwrights wrote both, tragedy has traditionally been ranked above comedy" (2014, 125).

Following Weitz (2009) and simplifying a much larger discourse, it is important to distinguish between 'comedy' as the literary genre, 'humour' as the social interaction that enables us to laugh at comedy, and 'jokes' as comic devices. Structurally, comedy favours a positive resolution of the narrative after a complication[263]. I am not going to discuss the appropriateness of these definitions, even though they more or less represent the general perceptions of researchers in the field[264]. Humour has well-ingrained mechanics that only work under certain conditions (Critcherly, 2002)[265]. As much of the mechanics rely on what is left unsaid, there is a social pact between audience and the comic or comic object[266]. Everyday situations offer the perfect common knowledge between the sender and the receiver for Comedy. It thus becomes obvious why Comedy is traditionally seen as focusing on the everyday aspects of life, as opposed to Tragedy's concentration on the human condition in general (Critcherly, 2002; Weitz, 2009).

In Birth-Day it is possible to see the juxtaposition of the two genres. The slower scenes are associated with Tragedy; the up-tempo ones with Comedy. Each of the jokes in the dance is a tacit social

[263] Vorhaus argues that the natural ending of a comedy is usually a happy ending with a double win. The winner gets both the original goal and a new one (Vorhaus, 1994).
[264] Please see Morreall (2009) and the edition of the British Journal of Aesthetics edition dedicated to humour (2014).
[265] One of these conditions is linked to the question of morality in humour (Carroll, 2014).
[266] Pirandello (1966) describes comedy as presupposing a broken frame that nevertheless is never spelled out.

contract with rules that need to be clear for both parties. In the work, for example, there is something similar to a crossed conversation with double meanings in the disguise of Lemaitre as a woman. In these types of conversations the speakers seem to understand each other only to discover they started from different premises. The audience has to make sense of the non-sense by being aware that he is a man in female clothing.

The models explaining laughter and humour have changed over time and can be generalised into three main currents. Firstly, the *superiority theory*, sustained among others by Plato, Aristotle and Thomas Hobbes, views laughter as resulting from the experience of superiority over another person or over one's former self (Morreall 2009; Weitz 2009). This evolved into the *incongruity theory* where laughter is seen as produced when perceiving an incongruity between a concept and the real object, as for example when making sense of non-sense. This theory is associated with, amongst others, Arthur Schopenhauer, Francis Hutcheson, John Morreall and Roger Scruton. Modernity then highlighted the unconscious aspect of humour with Sigmund Freud's *relief theory*, in which laughter is the release of nervous energy.

Of course, the three models cannot be considered mutually exclusive, but rather they concur in explaining the experience of humour. For example, what is experienced in Kylián's dance, I argue, is closer to the superiority and the incongruity theory. Sabine's and Lemaitre's scene is the perfect *mise en abyme* of an instance of

superiority comedy: the audience laughs, feeling superior to Lemaitre exerting his power over Sabine. Similarly, in the same scene, the audience experiences several instances of incongruity with objects used in contexts different from their usual ones. Moreover, in Birth-Day, comedy is not relegated only to the scenes on screen but is also present on stage, often through grimaces, which can be compared to the spoken aside in theatre. It is said that Aristotle's lost section of the Poetics must have defined Comedy as evoking the catharsis of 'anger' and 'envy' (Weitz, 2009). These are exactly the aspects Kylián plays with in the dance, through the envy between the two leading ladies and the anger between the master cook and the servant. The dance does more than present one or two comic devices. Kylián uses historically well-ingrained mechanics of jokes, often playing on the mechanics of 'repetition and variation' and stock characters that can be traced all the way back to Ancient Greek and Roman comedies via the Commedia dell' Arte and Chaplin's Vaudeville.

5.3.2.1. Calabrese's 'Rhythm and Repetition'

Timing is one of the mechanisms crucial to both Chaplin's and Birth-Day's sketches. In the dance, comic timing is created by the relation of movement to the music, as already discussed in the section on music (5.2.1), but also depends on the sequencing of the events inside each sketch. I analyse here the second – the sequencing of events – by taking a closer look at the baking scene. Drawing a parallel between how jokes work in language and how they work in movement, in general,

the scene's purpose of baking a cake is constantly jeopardised by a "cumulative repetition and wonderfully needless circumlocution" (Critchley, 2002, 7). In this case the actions, like circumlocution, do not bring the baking forward but stretch out the narration unnecessarily. Of the many tools used by jokes in language, that of repetition and variation is the most obvious in the scene. Kylián translates this by integrating a series of repetitions of the same movement, such as squeezing the dough, with a slight variation at the end – squeezing Sabine's neck. A similar structure can be found in cartoons and in Chaplin's sketches.

'Rhythm and Repetition' is the first morphological category discussed by Calabrese. In it he highlights how the aesthetic of contemporary society is based on replica and how, when observed over time, repetition creates rhythm. As serial products gained the status of cult objects, the aesthetic value moved from the work to the consumer. The aesthetic of repetition is mostly seen in standardised production, but can also be detected in structure and in the "public's consumption of communicative products" (28). Calabrese argues that repetition should not be seen as "necessarily signif[ing] an 'inferior' or less original" object, but rather the aesthetics of contemporary repetition is produced by "an excess of stories" that "inevitably produces fragmentation" (1992, 45 – 46). Repetition in structure can occur at different levels – at the iconic, the thematic, or the superficial dynamic narrative level – and can have different forms with "variations on a unique element" or "uniqueness of different elements" (30). This

creates fragmented narrative and an "excess of stories, of things that have already been said" (30). Calabrese analyses television series such as Dallas (1978 – 1991) and Bonanza (1959 – 1973), identifying different types of repetitions and variations, each producing a particular rhythm. The aesthetic of repetition is also seen in three patterns of consumption: the consolatory pattern, the cult and the habit of zapping. At the base is the urgency of always seeing the same thing (consolatory), of already knowing what is going to happen (cult) and of creating one's own rhythm (zapping). A side product of the aesthetic of repetition is the pleasure in tiny variations in forms or contexts such as quotations of films. But repetition and rhythm are also central aspects of humour. In Birth-Day, structural repetition appears at different levels: in the repetition of the alternation between scenes on stage and projections and, especially in the projections, in the repetition with comic intent.

As already mentioned, the alternation of projections and stage sequences has a great impact on the audience. The narration is propelled forward by the projections whereas the stage scenes have little or no momentum. As in the example presented by Calabrese – the television series Dallas – the fast rhythm of the projection accelerates a narrative that is otherwise quite static (1992, 42). Repetition is also present at the level of the single scene and is a particular element in producing comic scenes. In the baking scene, there is a clear "[a]esthetic of repetition: organized variation, polycentrism and regulated irregularity, and frantic rhythm" (43). Repetition with

variation is a key feature of building humour but also plays an important role in the portrayal of the stock characters.

5.3.2.2. Characters and narration

Central to the jokes in Chaplin's films and in Birth-Day is a particular use of the body that I argue is based on repetition with variation. Critcherly describes comedy as functioning "by exploiting the gap between being a body and having a body" (43). Particularly in the projections, the accelerated timing of the actions reduces the dancers to stereotyped characters with no emotional depth. They are experienced as *having* a body only, but denied the fact of *being* a body. They are depersonalised. Much in line with Bergson's (1900) mechanised body, this lack of emotional depth is experienced as humorous. These images usually have a humorous effect on the audience. In particular, it is the mechanical that is seen as most comic. Bergson, in his essay "Laughter" (1900), describes the comic experience as "one's reaction to human action and thought […] resembles those of a machine" (Bergson, 1900 in Kang, 2011, 38). His argument is that the laughter occurs "at people displaying clumsiness, inflexibility, absentmindedness or literal-mindedness, because these make them look like automatic devices incapable of spontaneity, flexibility and change" (Bergson, 1900 in Kang, 2011, 38). Bergson's laughter is self-reflexive. We laugh because we are aware of our distance from those people but at the same time they remind us of our

humanity[267]. These characters are exaggerated to create a distance from them, but at the same time their flaws make them more human. Critcherly defines the "subject of humour [as] an *abject* body – estranged, alien, weakening, failing" (2002, 43). Often this body is portrayed as mechanical and defined by the repetition of set actions whose outcome the audience can foresee. The characters, in a way, are denied 'free-will', their answer to the circumstances is often mechanical, and they are 'trapped' in a world with its own laws. In the projections, such as in David's and Gioconda's scene, there is a gap between the 'comic reality' of the characters' world – in this case the accelerated world of the bedroom – and the 'real reality' of the audience seated in the theatre (Vorhaus, 1994). This gap creates a distance from the characters. Like all slapstick figures, they follow the law of comic opposites and wildly inappropriate responses by being superficial, having no self-doubts and being abusive (Vorhaus, 1994). By contrast, Sabine's solos foster emotional closeness and identification.

In some respects the characters recall the Commedia's figures: for example David and Gioconda very much resemble the Commedia's Lovers, Egon the old Pantalone figure, whereas Lemaitre and Sabine in the baking scene are involved in a master–servant relationship echoing Harlequin's sketches (Mehnert, 2003). Central of course to the characterisation of the figures are the costumes that, as I explained at the beginning of this chapter, are all slightly different. Egon's old-

[267] Without the distance we most probably would experience pity.

fashioned black can clearly be associated with Pantalone's rich and stingy character modelled on the *senex* of ancient comedy (Mehnert, 2003, 24). David's and Gioconda's more youthful attire, at least at the level of their wigs, and their continuous quarrelling, identifies them as the lovers (Mehnert, 2003, 114). Lemaitre and Sabine cannot be clearly associated with any of the Commedia figures[268]. However, the relation between Lemaitre and Sabine is similar to the master–servant one displayed in Harlequin's *canovaccios* and where most of the slapstick sketches were concentrated[269].

Nevertheless, even though the Commedia's sketches are also full of intrigues, Birth-Day's intrigues are rather built on the stereotypes of baroque court life. But I argue that this is also represented in the literature and theatre of the late Baroque. This is at least what Kylián makes a case for when he connects the dance to life at Louis XIV's court (2005 [DVD]). Under the Sun King's reign the whole of French nobility was brought to Versailles, where he could exert a tight control over his courtiers through trivial chores. As each aspect of Louis XIV's everyday life became a spectacle, these tasks defined the nobles' relation to him. If previously the dressing of the king had been a job for the servants, it then became a prestigious role to compete for, as it offered a courtier the occasion to influence the King. The intrigues resulted, among other reasons, from the disparity

[268] Sabine in a way resembles the independent Mirandolina in Carlo Goldoni's The Mistress of the Inn (1753), flirting with most of her Inn clients but falling in love with none. However, Sabine does not have the lightness of Mirandolina.
[269] *Canovaccio* is the plot outlines upon which the improvisations of the Commedia were based.

between the various duties, their importance and the number of people at court. Similarly, intrigues and complicated plots are also characteristics of the literature of the period as can be seen, for example, in the sexually explicit and witty William Congreve's The Way of the World (1700), Pope's The Rape of the Lock (1712), Carlo Goldoni's Il Ventaglio (1763) and in the three Mozart operas used in Birth-Day. In contrast to texts and works from an earlier period, none of these contain characters that can be identified as the good hero or heroine. In these narratives, particularly static and mostly based on dialogues rather than actions, the protagonist is praised for her or his wit rather than honesty.

The characters depicted in the dance are clearly not defined as only positive figures, but all have secrets to hide. For example, Sabine, on whom the rivalry is centred, despite being the protagonist of the dance, cannot be identified as the good heroine – for a fraction of an instant she is seen at the end of David's and Gioconda's scene in the bed between them, thus pointing at a possible affair between Sabine and David. The two men, David and Egon, have a weakness for her but none is the courageous hero: the first one is not even able to confront a woman (Gioconda), the second sees enemies where there are none. Gioconda is the ugly unlucky woman who is always beaten by Sabine. Therefore, she burns of jealousy. Lemaitre, under the mask of elegant lady on stage, has a tyrannical side that becomes evident in the baking scene where he is oppressing Sabine. The characters are thus a mixture of the Commedia dell'Arte (in the projections) and of the literature of

the baroque period very much in line with the characters of Carlo Goldoni's (1707 – 1793) reformed Commedia (on stage). Goldoni's and Birth-Day's characters cannot be seen as 'types' as they "all have psychological depth which is quite remote from the traditions of the Commedia" (Nye, 2011, 80).

5.4. Conclusion

As I have already stated, one of the main characteristics of Birth-Day is that its references to the Baroque are more clearly recognisable. The full baroque costumes and the baroque setting help to convey an impression of the period. So do some of the movements that are clearly connected to baroque times such as the use of the fan, the fleas and the fencing (Böhn's quotation of expression)[270]. The other dances analysed also present allusions to the past that, nevertheless, are more indirect. They have more implicit references and are often connected to how the deictic categories are used (Böhn's quotation of form). At the same time, the hint at a narrative in Birth-Day allows the audience to be more quickly touched by the dance, developing empathic feelings for the characters. Each sketch, in fact, proposes a theme – unrequited love, jealousy, introspection, egocentrism, and so forth – that can easily be transposed to the contemporary moment.

[270] Fans, sabres and mirrors seem to be the favourite references to the Baroque. They can also be seen in Oliver Dähler's choreography Goldenberg Variation, which premiered at the Lucerne Festival in 2008. This work presents the dancers wearing whalebone, holding fans, using bows as sabres with carton figures in the background that when turned around present a mirror surface. The references to the Baroque are also in the movement material with the characteristic ups and downs in one piece of baroque dance.

In comparison to the other dances, it is possible to observe an increased blurring between the boundaries of reality and performance. In Petite Mort there is no merging, in Bella Figura, the blending occurs spatially with the curtains also being included in the performance, and at the level of the theme, whereas in Birth-Day the blurring of fiction and reality occurs through the empathic effect also aroused by the prominence of the dancers' facial expressions. This might be connected to Kylián's tendency in his later works to have abstract dances for NDT I and II and more narrative ones for NDT III. Therefore, the allusions to the Baroque radically change, as they will necessarily be more explicit for NDT III than for the other companies.

At first sight, it seems that the references to the Baroque within Birth-Day are at the level of the visual elements and the narrative only. However, a closer look at the temporal and spatial elements revealed how the Baroque also informs the formal aspects of the dance, through quotations of form. The lack of a fixed temporal or spatial point results in a gentle disorientation of the audience, and the merging of the different planes creates a sense of Kristeva's feminine time, of a time that constantly returns. Nevertheless, the past setting confers a 'monumental' atmosphere to the dance. In contrast to the dances previously analysed, in this work, there is a clear distinction between stage and audience. Continuity is achieved only through the empathic identification with the characters. The temporal aspect is characterised by a discontinuity between the scenes on stage and the projections. For this reason, at first, the video sequences are treated as

dreams or fantasies, but as the performance progresses their distinction from the scenes on stage is no longer clear. The dance begins with the time of the performance and that of the audience as being different. They gradually come closer and closer, conflating at the end and creating a dreamed reality. The evolution in the spatial element is more difficult to see. There is a clear division between audience and performance and there is an additional virtual space that is created by the projections. This space does not exist except in the audience's mind, creating an artificial depth that is not present in reality. This space is created gradually during the performance as the videos start off by being considered dreams, so without a real space. Nevertheless, because of several traces they acquire an (illusive) spatial dimension beyond the screen. The personal aspect is instead characterised by a third-person narrative with instances of second-degree narration that maintain the illusion of the fourth wall. In this case, the internal focalisation of the narrator (the audience has the same knowledge as the narrator and of the characters) acquires importance, allowing for empathic closeness with the characters. This is particularly clear in the dancers' faces, with many details of interpretation depending on the quality of the dancers' acting.

The analysis of the deictic elements also highlights how in Birth-Day, Calabrese's categories of 'Complexity and Dissipation' and 'Repetition and Rhythm' are clearly at play. When examined in relation to media and comedy, the first fosters empathic closeness to the audience and the second contributes to the humour of the dance. Birth-

Day presents strong intramedial connections with two of Kylián's previous works. These can be seen as antecedents in terms of theme (Tanz-Schul) and structure (Six-Dances). The projections of the work instead present an example of Remediation and of intermedial references to Chaplin's silent films. These add an additional layer of possible interpretation. They also bring the action (temporally) closer to the audience as they associate the Baroque with early film. Thematically, the apparently light sequences in the dance and the play with several references temporarily hide the serious theme of the dance. Instead, in the dance, Comedy and Tragedy are actually intertwined as Kylián alternates comic sketches with more serious sequences so that both tendencies are highlighted. At best the two genres are not to be separated, as Kylián argues in the introduction to his CodArts professorship: "I know that this sounds like a joke, and of course to a certain extent it is, but we should realise that jokes have a serious side to them too. Sometimes jokes and seriousness are two sides of the same coin… They're certainly not just a laughing matter" (Kylián, 2014, 9). Laughter in Birth-Day is a way of presenting anew the old theme of human mortality.

6. Conclusions

> "We can better understand in what way the Baroque is a transition"
>
> (Deleuze, 2006, 92)
>
> "The infinite present in the finite self is exactly the position of Baroque equilibrium or disequilibrium"
>
> (Deleuze, 2006, 102)

6.0. General overview

Kylián's mysterious affirmation – "We are children of the Baroque" (Kylián, 2005 [DVD], 6:40) – provided the starting point for a discussion of his reworking of the Baroque as a source of inspiration. I have therefore explored in detail the relation between historical sources and their contemporary manifestations that usually take the form of references and quotations. Consequently, this thesis has two strands: the intent has been, on the one hand, to consider how referencing operates in Kylián's dances (as well as in dance more generally) and on the other, to examine the baroque thread running throughout Kylián's works. The main aim was to gain a better understanding of Kylián's references to the Baroque, of the media involved, and of their influence on structure and meaning production.

The first two chapters explored the notions of the Baroque and Intermediality in detail, setting the framework for three chapters of analysis. In order to determine *how* the reworking (Intermediality) occurred, the thesis began by trying to clarify, precisely *what* has been reworked. The source object, the Baroque, had to be defined. Yet, being such a wide concept, it resists definition. This was followed by

considerations concerning referencing and quotations that led to the conclusion that the current model for dealing with these phenomena in dance, the intertexutal model, is not accurate enough. This is mainly because the model does not describe references across several media that often occur in dance, a plurimedial artform. The model of analysis has thus been expanded with reference to Rajewsky's (2002, 2005) and Wolf's (2008a, 2008b, 2011) concepts of Intermediality. Under this new framework, the analysis of the Baroque has finally been named a transmedial investigation.

Adding to Rajewsky's definition of Transmediality, I have described it as encompassing the analysis of works whose elements do not have a precise source in terms of medium and which are recognised through collective knowledge (her view), but also works whose elements can be reconnected to other source-works (my addition). My understanding is that, at the level of the single reference, it is possible to find aspects of the source that has been referred to. By adding up these single instances a transmedial relation can become evident. Implicitly, I have argued that Transmediality cannot be a category separate from intermedial instances. Irony, often taken as an example, is activated by elements judged as typically ironic but also by references to elements in previous ironic works. I also made the case that some transmedial references are not necessarily easily recognisable (my addition) and necessitate the comparison with a work source, as in the case of Japanese influences in modernist paintings. In addition to these two strands, this thesis also proposed to

fill a gap in academic research through a close analysis of three of Kylián's later works.

The material collected in the analytical chapters allows for two sets of questions: the first concerns the importance of the Baroque in Kylián's works specifically (considered in the next section) whereas the second considers the wider cultural context and the implications of making baroque-inspired work (tackled in 6.2.). The connection of the contemporary moment to the historical/cultural period is thereby explored, with some speculations as to the possible reasons for Kylián's choice of this particular period/style. Reflections on the intermedial approach are included in both the next section and in the account of directions for future research (section 6.3.).

6.1. The Baroque in Kylián

To consider the importance of the Baroque in Kylián's later works (and, generally, in his oeuvre), I have set, following Kylián's definition, a broad framework to encompass the largest possible number of quotations and references to the period[271]. This highlighted open and less open references – explicit and implicit references – at different levels in the dances.

Central to this thesis was Bal's understanding of deixis (1999) as the core feature in language that foregrounds embodiment as deeply influencing meaning production in language and that helped me describe some instances of implicit references connected to the

[271] At the same time I am not arguing that these dances are composed only of references. References are only a part of each work. Depending on the choreographer, they are either more or less prominent.

audience's experience of artworks. The concept, which Bal discussed in terms of contemporary fine art, can similarly be applied to dance, as part of the experience of dance is rooted in the deictic elements that define each speaker and listener as embodied (Time, Space and Persona)[272]. Interestingly, as highlighted by Bal, baroque artworks have the tendency to involve the viewer, creating a continuum between the viewer and the viewed. The presence of references throughout the different levels of the dances allowed me to confirm that Kylián was indeed inspired by the period. In particular, it is the less open references, also highlighted by the deictic analysis, that I argue have a great influence, albeit unconsciously, on our perception of the work. The analysis indicated that Kylián's Baroque is in fact seldom openly displayed but rather hinted at and associated with dreams and nostalgia.

Nevertheless, Kylián's Baroque is not unitary, and the dance works analysed – created over a timespan of ten years – show an evolution of Kylián's reworking of the period[273]. The several connections between the three works allow for speculations on the reasons for his choice of the period that can also be extended to his whole oeuvre. The evolution becomes even more obvious when taking into consideration the references in previous works such as Six Dances, Tanz-Schul or Sarabande, also mentioned throughout this thesis. Particularly noticeable in the three dance works analysed is a gradual

[272] The emerging field of crossmedial studies has surely individuated more of these directions that allow us to orientate ourselves in the world.
[273] These are only tendencies that, to be confirmed, necessitate the analysis of more works by Kylián.

shift from possible parallels to Caravaggio and Bernini's works to references to the rococo period in Birth-Day. The strong contrast of lights and shadows gives way to a brighter stage illumination and a depiction of sunny days in the video projections. Thematically, there is a clear movement from a serious to a humorous tone. The last dance, Birth-Day, is playful despite its overall theme and references to gothic literature. I am not sure one can speak of the 'graduation of baroque-ness', but there is indeed an evolution in Kylián's referencing practice. If the references in Petite Mort were mostly implicit, in Birth-Day they are mostly explicit. One explanation, as was already mentioned, is that NDT III could not sustain long virtuoso sequences and for this reason, their works have a more narrative nature. This is only partially the case, as NDT III's repertory range varies greatly. The important point is that elements experimented with in earlier dances are taken up again and expanded[274].

An evolution is also seen in Kylián's deictic elements, moving towards a greater audience involvement by slowly dismantling the division between audience and stage[275]. The fourth wall is only briefly evoked in Petite Mort and slightly dismantled in Bella Figura. In Birth-Day, the prominence of facial expressions creates an empathetic response that connects the audience to the performers. This is further

[274] Fischer also observes something similar: "Man kann in den alten Stücken immer wieder Elemente finden, die zu den heutigen Stücken beigetragen haben" (Fischer, 2009, 19). Translated into English "in the old dance works one can always find elements, that contribute to today's works".
[275] "I want to break the performative barrier that exists between the dancer and the audience… to extend their experience beyond the theatre" (Kylián, Lempert and Satverman, 2014).

developed in Kylián's later programmes, where the tendency is toward physically bringing together the dancer and the audience to the extent that viewers should be able to think, "'I have met them, I have shared a space with them'" (Kylián, Lempert and Satverman, 2014). This is clearly seen in his last programmes, such as Silk & Knife (2007) created for the Royal Danish Ballet, Worlds Beyond (2008) at the Oslo Opera House and Zugvögel (Migratory birds) (2009) at the Bayerischen Staatsballett. During these evenings the audience was allowed backstage for a series of *tableaux vivants* that preceded the performance on stage. Haegeman, discussing Zugvögel, defines the dance as an "uneven 'Gesamtkunstwerk'" (Haegeman, 2009, 8). These works are defined as explorations of "audience cognition and the nature of their collective psychological and emotional state" (Kylián, Lempert and Satverman, 2014). Considering that every work of art contains philosophical traces of the artist's understanding of reality, these dances clearly contain Kylián's will to incorporate life in theatre and theatre in life, forming a blurred, twilight zone. In this undefined space there is place for "a journey towards a further state of greater enlightenment for himself and his audience" (Kylián, Lempert and Satverman, 2014)[276].

The gradual dismantling of the division between audience and performers can also be seen at the thematic level, in the blurring of

[276] Kylián has several recurring themes in his dances, such as mortality, the inexpressibility of human emotion through words alone, and the dream reality or a blurring of reality and fiction that also occurs in the blurring of object and subject. These themes, underpinning all his creations, are comments on a dancer's life. In a way, Kylián's works are about life seen as a dancer and choreographer.

reality and fiction in the dances and the subsequent creation of a dreamy atmosphere. If in Petite Mort and Bella Figura, through the use of light and the framing, Kylián tries to draw the audience into the action, in Birth-Day it is through the use of film that the action/reality exceeds the stage[277]. In addition, the film's clear historical setting anchors it in reality. As the 'real' comes on stage, its effect is stronger than in the Bella Figura rehearsal scene. This opening sequence is in a way 'staged', whereas Birth-Day's setting is a recognisable and real space.

The several connections at the level of content between the three works allow for speculations on the reasons for Kylián's choice of the Baroque. Particularly important are the relation between past and present created by the references, the depiction of a monumental time associated with nostalgia, and the slightly moralising content of the dances. Even if Kylián makes specific references to the Baroque, the overall argument is that this creates a more general image of 'past-ness' connected to a pre-industrial time. The particular atmosphere in the dances conveys a clear break with contemporary society that can be defined, as Bal does, as nostalgia. This is a process by which the past is lost in the present (1.3.3.3.). It is possible to argue that in the dances, this nostalgia foregrounds the common aspects of humanity throughout history. As Morgan argues, Kylián's dances often deal with "'the generalised quality of emotions' – their universal aspect – rather

[277] In the programmes mentioned above, the audience has instead the impression of being in the middle of the action.

than ‘specific individual ones’; with ‘communal and spiritual feelings’ rather than with ‘intense personal passions’” (Morgan, 1984, 24). At the same time, as seen in Chapter two, Kylián is rather interested in the artistic figures – in this case baroque artistic figures – that are behind the style and forms.

Taking a closer look at the rewriting Kylián proposes of his sources, these are characterised by a particular setting (or a space and time where the action takes place) and endows the dancers with specific symbols and themes, creating a general atmosphere of utopian golden past observed through nostalgic eyes. For a long time, nostalgia was considered to be a psychological dysfunction of few, yet is now seen as a common “positive psychological force” (Routledge, Woldschut, Sedikides, Juhl, Arndt, 2012, 457). It is in fact “a mode of temporal thought” that helps navigate experiences while preserving a sense of meaningful life (Routledge, Woldschut, Sedikides, Juhl, Arndt, 2012, 454). Nostalgic reverie “prepares individuals to respond less defensively to the challenges and threats of the present” (Vess, Arndt, Routledge, Sedikides, Wildschut, 2010, 281). It also has a positive effect on our projection of the future, as it aids in contemplating positive future events (Vess, Arndt, Routledge, Sedikides, Wildschut, 2010, 275). My argument is that Kylián produces a similar effect of reverie. He creates a nostalgic effect by pointing to communality – a humanity that we all share: in Petite Mort and Bella Figura, the dancers embody general human characteristics set in an indistinct past; in Birth-Day the dancers are instead individuals in a clearly defined past. This in turn

allows the audience to examine actions and situations with detachment. Besides psychological nostalgia, there is also the concept of "aesthetic nostalgia" (Bal, 1999, 67). This is a nostalgia encompassing particular forms that can be used in different ways, usually depicting a "longing for a past that never existed" (Bal, 1999, 72). I argue that this is exactly what Kylián's works present through their consistent depiction of monumental time.

These reflections on nostalgia also apply to Birth-Day. In the dance, Kylián deals with these themes on a narrative level. The increase in open references, I argue, has an influence on our perception of the past as represented in the dance. Because it is set in a clear and recognisable period, the past is perceived as closer when approached from a contemporary standpoint than in the dreamy monumental time of the other works. In general, monumental time is posited beyond what is perceived as real. I also make a case that the sensation of closeness is due to the association with silent films.

The notion of the dream is central to understanding Kylián's monumental setting for these dances, and this is in relation to his reworking of the period but also more generally to his vision of life. In the interview accompanying Sleepless (2004), on the same DVD as Birth-Day, Kylián talks about collective dreams: "If sleep is this twilight zone, maybe nightmare, maybe slightly awake, maybe a dream, whose dream is it? Yours, the dancer['s], is it the audience['s]? It is a collective dream. It is a dream that everybody dreams together and we all have a slice of it. Maybe. I have no idea" (Kylián, 2005 [DVD], 10:20 – 10:43).

This is clearly related to the aboriginal notion of dream (Kylián, 2006 [DVD) that Kylián experienced first-hand in the early 1980s[278]. Kylián's Baroque is thus a 'collective dream' very much similar in effect to his Kaguyahime (1988) that presented the timeless reality of a Japanese myth. Kylián's Baroque is thus a 'mythological' time. Of course, with the Baroque as part of European heritage, there is a closer relationship to European audiences, which is missing in Kaguyahime.

Arguably, any reference to a past period could have produced the same effect. Still, for the works analysed, Kylián prefers the Baroque and not, for example, Greek mythology, the Middle Ages, or the Renaissance. Possibly, going back to his definition, his interest is in the Baroque as a period of transition, of pre-Enlightment, a time of deep social change that is considerably closer to the contemporary moment. Following Bal's argument that in order to recycle an element, there must have been a temporal break between the object and its contemporary reuse, the Baroque presents an interesting middle position, far enough to feel distant and close enough to still be identified as 'our' past (2001, 22). The Baroque is thus, in these dances, Kylián's "historical other" (Bal, 1999, 75) endowed with a darker sensuality to which the contemporary viewer is attracted. Thus this research reveals that Kylián's is a nostalgic rewriting of the period, psychologically but also aesthetically.

[278] Kylián's fascination with Australian aboriginal culture led him to witness an annual gathering, and inspired Stamping Ground (1983) (Hulscher, 1983 [video]).

These last reflections on the dances' thematic content can also be extended to the whole of Kylián's oeuvre. In several of his works, historical periods are used to explore human experiences and individual artists rather than a specific style: "Kylián's style is thus characterised by an elegance and an ardour which capture the innate nobility of 'a people' rather than the elaborate behavioural mannerisms of the courts" (Morgan, 1984, 24). His constant preoccupation with mortality is seen in the *carpe diem* and slightly nostalgic undertone of many of his dances, and the notion that life is nothing but a very vivid dream. To these must be added the need for exchange and intimacy proposed by the many duets, and the impossibility of expressing certain aspects of life through words alone. Simone Dupuy argues that Kylián's dancers are able to talk about the soul through the body (Dupuy in Mannoni, 1989, 61). Kylián sees art as a way of educating through emotions by causing the audience to feel and then to reflect (Kylián, 2011 [online]). The dances thus seem to create a dream atmosphere for the audience, in the hope that some dream elements might rub off onto everyday life.

6.2. The Baroque and/in the contemporary moment

Even though the analysis confirmed the argument that Kylián's reworking can be set in the wider context of the Neo-baroque (Calabrese, 1992), this thesis only partially contextualised Kylián's works and these practices (referencing and reworking of the past) in the contemporary cultural situation.

This thesis discussed how neo-baroque aesthetics, first noticed by Calabrese in the early 1980s and pointed to in dance by Franko ten years later (1993), are still current for Kylián's dances dating from between 1991 and 2001. Calabrese and Franko's argument was that society in the 1980s and 1990s, when the two authors were writing, presented a particular baroque aesthetic[279]. The analysis showed how this also encompasses Kylián's works[280]. In addition, considering Bal's (1999, 2001) and Ndalianis' (2004) books published around 2000, as well as the various exhibitions connecting the Baroque and contemporary art, such as that presented in Zurich in 2013, it seems that the connection between Baroque and contemporary art and the resulting aesthetics have become mainstream. This thesis was, nevertheless, only confined to the analysis of specific works by Kylián and did not venture to investigate whether and how much the Neo-baroque was and is still present in contemporary society beyond the examples already mentioned by my sources and those I have come

[279] This was also a time of popularisation of historically informed performance in music (Cohen, 1989; Kenyon, 1990). Nikolaus Harnonourt wrote his book Musik als Klangrede: Wege zu einem neuen Musikverständnis in 1982.

[280] Kylián also worked with the baroque musical ensemble Les Arts Florissants in Doux Mensonges (1999) for the Ballet Opera Paris.

across myself. This could in fact be an area of further research, to ascertain whether a contemporary baroque aesthetic is still present in dance, but also more generally in other artforms.

What I have observed, beyond the framework of this thesis, is the tendency to engage playfully with artworks from different periods. This leads me to consider the second practice, referencing, in a wider context. To mention a few examples: in fine arts, there are the collage works of Rachel Thorlby such as Long Lost in the Forgetfulness of the Forgotten (2010), Susanne Gottborg's painting Untitled (2012) based on Robert Campin's Woman's portrait (1420 – 30) or Alan MacDonald's painting The Candy Man (2013). In photography, some examples are works by Ori Gersh, Yinka Shonibare, Hendrik Kersten, Christian Tagliavini and Mariano Vargas. In performance, there is the parodic musical on Mozart by Nansen Teatret, Mozart Undone (2012), and in dance the already-mentioned Bigonzetti's Caravaggio (2008), Morau's Siena (2013) and The Featherstonehaughs' The Sketchbooks of Egon Schiele (1998). As described in the introduction, in other woks Kylián also refers to other historical periods: the Romantic period and Anton Chekhov inspired for example Kylián's Last Touch First (2008) and Edvard Munch's artistic Modernism, Forgotten Land (1981). The images that inspired these artworks are so widely known that the audience is able to recognise the source of the reproduction and appreciate its modification (Calabrese, 1992). From these few examples it seems, as Calabrese argued, that artworks from different periods have become contemporary and are used by artists, including

Kylián, as a storehouse from which to draw. Böhn talks about a cultural fundus that keeps the past always present in contemporary society (1999b, 196).

As pointed out by Calabrese, referencing and quotations are not new practices. They have been common throughout history as "a traditional way of constructing a text" (1992, 173). Contemporary critics' attention has thus been laid on the wrong side of the (communicative) relation, or the production. This should instead be moved to the receiving end, as the change must have occurred in the viewer. References work in a similar way to comedy. They are part of a social pact, a tacit knowledge running between the artist and audience, allowing communication to take place. It is possible to argue that the audience has become 'image'-literate and able to recognise more and more references. Internet and search engines as Google – which recently began allowing its users to browse by image – if they did not start this phenomenon, have at least facilitated it. We might not be able to name the specific image titles, periods or authors, but we recognise them nevertheless and we are also able to locate them in the past. This might also be the reason behind artists' apparent increase in referencing practices. The effect of this, as already argued by Calabrese, is that the past becomes a place where contemporary artists 'browse' for forms, elements and styles. Böhn considers it to be a medial museum. Artists are thus involved in a medial curatorial practice that continuously produces new links (1999b, 196).

In his last category, that of 'Distortion and Perversion', Calabrese observes the nature of citations in contemporary artworks and questions their nature (whether such citations are suspended, distorted or perverted). If observed more closely, this continuous referencing of the past encompasses a process of valorisation that juxtaposes the contemporary moment and the past. Calabrese points to the two directions that this can take: "[c]itation can authorize an interpretation of the present (the past has authority), and it can do the reverse (valorising the present by a reformulation of the past)" (1992, 180)[281]. His argument is that our contemporary society has perverted these mechanisms and reformulated the past through fiction. This can also be seen in the dance works. Throughout the previous chapters, I have been pointing to the fact that Kylián is indeed referencing the Baroque, but also that the effect produced is of an indistinct past moment in time, a fictive bygone age modelled on the Baroque. His understanding of the period, as described in the interview, is vast and indistinct, encompassing many varying aspects of society and culture. What these references have in common is their temporal location in the past. I have also argued that it is this indistinctness that creates a sense of fiction, as the anchoring to reality is missing in such a creation of a utopian, nostalgic past.

In discussing Spielberg's Raiders of the Lost Ark (1982) Calabrese points to the difficulty in precisely identifying the citations it

[281] Calabrese's understanding of history is very much dependent on Wölfflin's alternation of artistic epochs, in which he argues that the history of culture "appears to be a succession (neither cyclical nor casual) of processes of stabilization and destabilization" (180).

contains; in film, as in any "visual text nothing seems to correspond to quotation marks or their analogues" (1992, 174). Thus he argues that "the mere relevance of an insertion can produce the effect of citation even when no citation is indicated" (176). Citations no longer obey the rule of truth and relevance, creating the effect of suspended, distorted or perverted citations. At the same time, citations are an "instrument for rewriting the past", but of course, "to speak of the past inevitably means to create a utopia of the past" (179). Calabrese adds that "each epoch draws the past back within its own culture, reformulating it in terms of a system of understanding in which all aspects of knowledge coexist" (179). The artist, however, does more than this: he or she "'renews' the past" (179). The artist uses the form and content of the past as a "storehouse of material, rendered contemporary", (86) granting it a new contemporary meaning. Everything is synchronous and all objects have always existed. Jorge Luis Borges anticipated Calabrese's position in Labyrinths (1964). In the introduction to the English version, André Maurois writes: "the *Quixote* that we read is not that of Cervantes, any more than our Madame Bovary is that of Flaubert. Each twentieth-century reader involuntarily rewrites in his own way the masterpieces of past centuries" (Borges, 1964, 12).

6.3. Future developments

In terms of the scope of this research, at least three strands could be further developed. First, this thesis only focused on one of the several themes in Kylián's works. Second, in relation to the contemporary

Baroque, as mentioned earlier, the approach could be expanded with the analysis of works by other choreographers or contemporary artists to ascertain the extent to which a contemporary baroque aesthetic is still present. Similarly, references to other historical period could be investigated in Kylián's works and in that by other contemporary artists.

Thirdly, at the level of intermedial research, there is a need for a 'dance-centric' understanding of the term. On the one hand, more and more dance works incorporate new media or proposing new approaches to old ones thus highlighting the importance of intermedial research. Like Intertextuality, Intermediality can give access not only to the historical context of a work, but also to its medial context. As shown in the previous analysis, sometimes the medial context can influence the aesthetic, as in the Remediation instance in Birth-Day. On the other, what dance's plurimedial nature encompasses should be closely analysed, possibly in comparison to individual media such as literature. Dance should be the point of departure for the development of a scheme similar to Rajewsky's (2002) and Wolf's (2008a, 2008b, 2011) [282]. In order to develop such a scheme, several instances of intermedial references in dance by more than one choreographer should be considered. At the beginning of this research, considering the many references to the Baroque that could be detected in Kylián's late works, I thought it would be easier to find examples of several

[282] So I argue in line with the art critic Christian Janecke (2003), who points out, in questioning whether intermedial research is actually damaging the arts, that Intermediality is rather in the eye of the beholder, as the discourse is central to theory but not really to art creation.

different types of intermedial references, yet this turned out not to be the case. Kylián's works only highlight a few types.

In terms of framework, I would like to consider two aspects of my methodology that could be further developed. First, my approach focuses predominantly on the structure and elements of the dance works as such, and the way in which they refer to baroque art; thus it only engaged implicitly with the question of authorial intentionality. On the one hand, the topic is philosophically complex and could easily be the subject of a separate study[283]. On the other, my intent here has been to analyse first and foremost the working of a phenomenon and, only later to consider questions of authorial intention, this despite the fact that I am aware the two cannot be separated. Second, the deictic analysis considers only one aspect of embodiment in relation to meaning production and interpretation. It does not encompass the dancers' interpretation and experience, and is only partly able to describe the atmosphere created on stage.

Taking a closer look at the first direction in which the methodology could be expanded, the approaches I am considering make certain assumptions about the question of intention and its relation to meaning. The analysis of the deictic elements, for example, foregrounds the role of the audience in meaning production, but at the same time highlight the importance of the origin of the deictic field – in this case the intention of the choreographer. The enunciator's intention

[283] For a summary of the topic please see Colin Lyas (1997). For an overview of the different voices of this discussion see Gary Iseminger (1992, eds), and Caroll (1997). For the question of intentionality in dance I draw on Graham McFee (1992) and Bonnie Rowell (2007).

is always assumed to be to communicate. Genette's intertextual approach, on the other hand, considers the author as partly dispensable; by wearing a mask, the author's psychological inclination (or his biographical history) is not considered important for the understanding of the work[284]. Similarly, Calabrese sees Intertexutality as more than a reference to the source and serving as an architectural principle for the text (1984, 53). In both, the author is not 'dead', but rather he is absent and ignored by the critic. Adshead's approach, on the other hand, shifts from focusing on the contextual analysis of a dance work and the role of the viewer (1999, 10) to viewing Intertextuality as a "stylistic device" (2008, 6) and thus reconsidering authorial intention as the determining force for the artwork. Considering the intermedial approach, Böhn also points to some element of authorial intention by arguing that quotations serve the purpose of orienting the audience cognitively and affectively. At the same time, the example of Cindy Sherman's photographs (also in section 2.4.1.) highlights how the viewer can also be creative. Rajewsky sees Intermediality as a term defining an analytical tool, as opposed to Wolf, who considers it a fundamental condition of media. His argument, similarly to Eco, is that media possess "tendencies that prestructure certain expectations" in the audience (Wolf, 2008a, 23).

My research mainly sees Intertextuality as a structural device at the disposal of the author. At the same time, I want to underline how

[284] Genette is thus a kind of 'hypothetical intentionalism', distinct from 'actual intentionalism' (as in Hirsch, [1967] 1992 and in Knapp and Michaels [1987] 1992).

the nature of the medium can determine some of the authorial choices. As proposed by Eco, authorial intentions are not dismissed – rather, I have chosen to focus on how the problem of creation is solved by the author. Also, I have declared that my intermedial approach follows Rajewsky's classification and thus is mostly synchronic and deals with the form or function of the references. At the same time, I find myself at odds when arguing that Intermediality is either only an analytical tool or a fundamental condition of media. My position is somewhere in between, as I mostly see Intermediality as a tool but also as a possible tendency in media. Still, considering Kylián's works, in my analysis I have tried as much as possible to treat the notion of Intermediality as an analytical tool. This is particularly difficult, since dance, as mentioned above, has no marking sign to absolve the function of the quotation marks, as in a text. Thus, I have argued that at times, without Kylián's confirmation, some references can only be seen, if at all, as possible allusions (3.2.1.4.). At the same time, I have also considered that at times the viewer might read more than what is intended, as in the example of Sherman's photographs. It is also not possible to affirm a tendency to double coding in the dances (3.2.1.4. and 3.2.3.2.). Kylián intentionally offers very little information on his dances, so to leave more space for the viewer's interpretation. Nevertheless, I still consider that Kylián has the central organising force in his works, even if he does not display this openly. This is also the reason I have discussed the additional layers of meaning conferred by references to the dances.

Finally, making the case for a close analysis of the contribution of deictic analysis in linking embodiment to meaning production, I would like to highlight how this could be further developed. Even if, as dance researcher Bonnie Rowell (2003) does, I consider meaning as "inter-dependent with the fact of our physical embodiment" (271), the analysis of the deictic categories only focused on the audience's embodiment. The dancers' embodiment has thus been overlooked and its aesthetic representation on the part of the choreographer only partly considered. This type of embodiment, also discussed by Rowell, can be summarised by literary theorist Hans Ulrich Gumbrecht's notion of presence (2004), which describes the tangibility and spatial presence of an object or a body[285]. The framework thus calls for the integration of these elements.

At the same time I am particularly keen to argue that my framework would benefit from a tool to describe the 'atmosphere' that can be produced on stage – a tool that, for example, could describe the effect produced by the combination of music and a particular light preceding the entrance of performers on stage. Therefore, the notion of the aesthetic of atmospheres developed by the philosopher Gernot Böhme should also be considered a possible extension of this research framework. Böhme defines atmosphere as an intermediary state between object and subject, so that an artwork can also be understood as producing atmospheres (Böhme, 1993, 116). (Art) objects should

[285] He conceives aesthetic experience as oscillating between "'presence effects' and 'meaning effects'" (2004, 2).

not be conceived of only in terms of their finitude, but also in terms of the external effects that they exert (Böhme, 1993, 120-1). Connected to this is a theory of perception encompassing the environment, as well as the persons and objects (116) – an element that this thesis has not considered. The aesthetic of the atmosphere has an affective dimension and encompasses the effect on the observer, mediating at the same time "between the aesthetics of production and that of reception" (Böhme, 1998, 112). Considering the evolution of Kylián's works to encompass an active participation of the audience, the influence of the environment must also be taken into consideration. In fact, even dance works performed on stage are said at times to produce a particular atmosphere. In this framework, dance would no longer be seen as a language of communication but as creating atmospheres that communicate.

Appendix

List of works by Mozart used in Kylián's choreographies.

The entries are taken from the database of the Kylián Foundation and Archive in Prague. The number before each entry corresponds to the position in Kylián's oeuvre:

(44) Sechs Tänze/Six Dances (1986): W.A. Mozart – 'Deutsche Tänze' KV 571

(54) Feuillet D'Automne (1990): W.A. Mozart – 'Flötenquartett' D Major / KV 285 (1777) / Adagio

(56) Petit Mort (1991): W.A. Mozart – I Piano Concert A major KV488, Adagio (1786), II Piano Concerto C major KV 467, Andante (1786)

(80) Birth-Day (2001): W. A. Mozart – *Adagio* from String Quartet nr. 19 in C-major KV 465 (1785) "Dissonance Quartet", Finale *Allegro* Assai from Symphony nr. 33 in B-major KV 319 (1799) IV, *Adagio* from Quartet for Flute and Strings nr.1 in D-major KV 285 (1777), *Presto* form Divertimento in D-major KV 136 (1722), *Ouverture* from "Die Entführung aus dem Serail" KV 384 (1782), *Adagio* from "Adagio & Allegro in F-minor" for mechanical organ KV 594 (1791) *arr*. for piano 4 hands, *Ouverture* from "Le Nozze di Figaro" KV 492 (1786), Terzettino from "*Così fan tutte*" KV 588 (1790)

(91) Tar and Feathers (2006): W.A. Mozart: Piano concerto nr. 9 K 271 in Es Major "Le Jeune Homme" (1777) Part 2 Andantino

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